

# THE CRITIC, LITERARY JOURNAL.

VOL. XIII. No. 319.

JULY 15, 1854.

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## CONTENTS.

**LEADING ARTICLES:—**

An Educational Number ..... 381

To Our Readers: or, Reading without Spelling. 12mo. 1s. 6d. 381

The Season ..... 381

The Literary World: its Sayings and Doings ..... 381

**ENGLISH LITERATURE:—**

Philosophy:—

Smith's Divine Drama of History and Civilisation ..... 385

Dugald Stewart's Collected Works ..... 385

Chalybaeus's Historical Survey of Speculative Philosophy ..... 385

Biography:—

Leimington's Memoirs of Celebrated Characters ..... 385

The War Books:—

Lermontoff's Hero of our own Times ..... 386

Morell's Russia and England ..... 386

Gautier's Constantinople of To-day ..... 386

Nenle's Islamism: its Rise and Progress ..... 386

Voyages and Travels:—

The Land of Sinim. By the Rev. W. Gillespie ..... 388

Cappon's Pictures from the East ..... 388

Fiction:—

Magdalen Hepburn ..... 389

Jefferson's Crew-Elite ..... 389

Miss Maitland's Matrimonial Shipwrecks ..... 389

Mrs. Cartwright's Ambrose the Sculptor ..... 389

Grant's Phillip Roll ..... 389

Notices of Small Books ..... 390

Periodicals and Serials ..... 390

**FOREIGN LITERATURE, &c:—**

Italy:—

From our Italian Correspondent ..... 392

**SCIENCE, ART, MUSIC, THE DRAMA, &c:—**

Summary ..... 393

Art and Artists:—

Crypt Palace:—Austrian Court ..... 394

Talk of the Studios ..... 395

Musicians and Musicians:—

New Music ..... 395

Musical Drama:—Chit-Chat ..... 395

Gossip of the Literary Circle ..... 395

Drama and Public Amusements ..... 395

Correspondence ..... 396

List of New Books ..... 396

Advertisements ..... 371, 373, 375, 380, 386, 397, 398, 399, 400

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## THE CRITIC, London Literary Journal.

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WITH the present number we commence a plan which we trust will prove to be an interesting and acceptable addition to the CRITIC.

We propose to publish quarterly an *Educational Number*.

This, however, will not be a substitute for any portion of the present contents. As many pages will be given in those numbers as now, to the various departments of Literature, Art, and Science. The new matter will occupy a supplement, which will be given to our readers without any charge.

The design of this Supplement is to present a quarterly review of the new Educational works; where they will be treated with more attention than it is possible to give to them in pages that have so many other claims of a more general nature. These notices of the new books, maps, and other aids to Education, will be prefaced by leading articles on the same subject; the direct purpose of which will be the improvement of School Literature, not only by pointing out its defects, but by showing what it ought to be.

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### TO OUR READERS.

#### THE EDUCATIONAL SUPPLEMENT.

THE growing claims upon the columns of the CRITIC, capacious as these are, have determined us to adopt a design which will at once relieve our regular pages to some extent, and supply to Educational Literature, and to those who are interested in it, that which they have long wanted, an impartial informant to give them, at a trifling cost, the information they require as to the progress of publication, and of novelties and improvements of any kind designed to aid the teacher.

By devoting to this branch of literature a distinct supplement, issued periodically at convenient intervals, we shall be enabled to effect a double purpose. We shall have more room for proper treatment of a very important subject, and we shall enable multitudes of persons actively engaged in the work of education, and who have not leisure nor inclination to peruse every number of the CRITIC, to possess themselves of the quarterly numbers only, with their supplements, and thus to possess themselves of the information more particularly useful to them, contained in a convenient compass for reading and reference, and at so trifling a cost, that it will be accessible to all who feel the slightest interest in the subject of education.

For this purpose, and that they may be bound in volumes for preservation, the Educational Supplements will be pagged separately from the CRITIC; but they will, nevertheless, form part of the current numbers of the CRITIC, and regularly accompany the CRITIC, without any additional charge.

For further convenience of reference, the Educational Books reviewed will be classified under the various branches of Education—as, Classics,

Science, History, Grammar, French, German, Reading Books, Music, Drawing, &c.

The present supplement must be considered as little more than a sketch of the design. The resolution has been very recently adopted. There has not been time for this proposition to become known to publishers and authors, and consequently the books, &c., sent for notice are few. For the same reason we have been unable to procure so many contributions on the various branches of education as we shall present in future supplements.

It is designed to issue them on the 1st days of January, April, July, and October for the future. They will vary in size according to the demands of material. There will be an endeavour to make them interesting as well as useful, by introducing occasional articles by the ablest contributors to the CRITIC, to vary the mere reviews.

So much for the business part of the work. The editorial designs are described in another article.

### THE SEASON.

THE general complaint of the Season now drawing to its close is that of dulness. There have been fewer private parties than for many years past; and it is remarked that Town is emptying much earlier than usual. The season moreover has produced no novelties to make an excitement. The Opening of the Second Crystal Palace has been only the affair of the day; unlike the first, which produced a series of celebrations and orations that opened all hearts and purses. The Opera was in a state of collapse for some time, until the "last appearances" of Grisi, repeated again and again, stirred the apathetic musical world into a sort of semi-excitement. Even the French plays, formerly so much the fashion, have languished this year; inasmuch that persons who cannot understand them have saved themselves "the bore" of being obliged to go and appear to be pleased, because they would not be out of the fashion.

The French and German Picture Galleries are novelties that have proved so far successful, that we may anticipate an annual repetition of the Exhibitions.

Among the Literary Events of the Season may be properly included Mr. BOHN's annual Rose Fête, given to the Literary World, at his beautiful residence at Twickenham. The assembly for this season took place on Thursday the 6th inst., on which occasion, more than three hundred persons, for the most part connected with literature, art, and science, were entertained with magnificent hospitality, guided by most consummate taste. The Band of the Life Guards, directed by Mr. COOKE, was present, and divided the interest of the company with the superb collection of flowers which Mr. BOHN has brought together, and which were then in their full glory—especially the roses, of which Mr. BOHN possesses upwards of three thousand different sorts. A cold collation, comprising every delicacy the season yields, was laid out in a tent upon the lawn, and four times renewed; and a dance on the turf completed the pleasures of a delightful day.

### THE LITERARY WORLD:

#### ITS SAYINGS AND DOINGS.

MOST people (including the undersigned) have been uttering complaints about the dulness of the present literary season; but it has just occurred to me that the want of interest may be on our side, that of the readers, rather than of those who supply the mental appetite of the public with such infinite viand, meat, vegetable, and confectionary—the last being most in demand, and not always compounded of the wholesomest ingredients. There is, after all, no famine in the market, and our cooks are doing their office in different well (considering whence we have them); but our stomachs are out of tone, and for ever craving the stimulating mixture labelled "latest foreign intelligence," and fiery drams from the Baltic or Euxine. Why, have we not story-books on our table, mixed, sugared, spiced, and oiled by the fair hands of Emilia Wyndham, and Mary Powell, and Margaret Maitland? and another dish of American oddities from Sam Slick? and several expected novelties of home concoction—*Tilbury Nogo*, by Mr. Whyte Melville, who writes in *Fraser*; and *Hide and Seek*, by Mr. Wilkie Collins; and *Jerningham*, which may be anything or everything, and by anybody or nobody, but bears at least a good omen in its publishers—Chapman and Hall? Then there is one more apple from the Tree which we thought had yielded us its Last Fruit—*Letters of an American*, edited by Walter Savage Landor, who is passing his eighty-first summer in health and cheerfulness under the shelter of the mild hills of Bath.

Nor is the appearance of new periodicals and serials wholly repressed by the blight of war. The *Epitome* declares its intention of greeting us weekly with special information on science and manufacture, in addition to its literary contents; Mr. Mortimer, a Strand publisher, announces a *New Monthly Review*, which, from the list of its contents, would seem to aim at the amusement of the general reader; and the familiar Constable and Co. of Edinburgh are about to inaugurate a new *Miscellany*—one of *Foreign Literature*—with a volume of *Hungarian Sketches*.

Mr. Bohn's army of reprints goes marching by, six-book deep, in exhaustless succession—one of the forthcoming volumes bearing the attractive title of *The History of Magic*, translated by W. Howitt from the German of Ennemoser, with an appendix of the "most remarkable and best authenticated" supernatural stories, selected by Mary Howitt. Yet it were better, probably, that our genial authoress should employ herself upon other themes; for experience shows that, in relation to these ghostly matters, the word "authenticated" has come to have a meaning quite different from its general and proper import; and that it is next to impossible for any one to walk in the fantastic gardens of supernaturalism without being overpowered by the opiated atmosphere into receiving dreams for truth, and propagating them in the minds of the credulous.

In addition to the doings in the publishing world already indicated, remember that we lately received a packet of Mr. Ruskin's opinions on modern architecture, and more recently an essence of Mr. Kingsley's researches (*in re Hypatia?*) on the Ancient Schools of Alexandria; and, more over, that every week one of our two crack novelists is giving us a little more news of Mr. Bouverie, and Rachel, and Sissy Jupe; and every month the other has something fresh to communicate respecting Clive Newcome and his pretty cousin, and John James, and the Colonel—and confess that the omnivorous Reading-Public have no such great cause to exclaim that all is barren. Besides this, our old friend PUNCH is summoning the Knights of his Round Table to take the field in force against the national antagonist; and who rejoices not to welcome again the banner and device of SPECK, amongst that comic chivalry—SPECK, whose lance has rolled in the dust unnumbered doughty Snobs, and won honours and smiles in many a tourney, and who now, under the fantastic guise of a Bashibozouk (with suspicion of Irish brogue upon his tongue), prepares for new Russo-Turkish triumphs.

The same all-absorbing subject, by the way, is calling into existence a Turkish Museum at Hyde-park-corner, where China, and afterwards Caffraria, were whilom in the ascendant. At the Panopticon, too, in Leicester-square, Professor Creasy, who wrote so well of the Fifteen Decisive Battles, is to lecture on the Russian and Turkish Empires. This rival of the Polytechnic is taking high ground with its lectures, Dr. Latham being engaged to discourse on the Industrial Intercourse of the Families of Mankind, and on Language. A remarkable phase of the world's progress is this popularisation, chiefly within the last few years, of Literature and Science, in the persons of their most distinguished cultivators. Authors, savants, intellectual noblemen, the highest in each, are lecturing and reading, and acting plays, and showing experiments before Mechanics' Institutes and miscellaneous audiences. The importance of "the million" is certainly recognised nowadays as it never was before, and the recognition is just; but whether this particular mode of it is altogether beautiful and wholesome admits of some doubt, which this is not the place to discuss.

A meeting was held at the Freemasons' Tavern the other day, Mr. Scholefield, M.P. in the chair, to consider the feasibility of uniting the literary men of England into a corporate body of some kind. Mr. Tomlins recommended a scheme which has already been advertised under the title of "The Athenæum;" but there were various opinions in the room, and no conclusion was arrived at. Meanwhile, the Guild of Literature and Art has obtained its Act of Parliament, after making some desirable modifications in the original plan, and will soon, no doubt, lay an exact statement of its intentions before the public, upon whose continued aid it has in part to rely for existence. The active co-operation of Mr. Charles Dickens gives an assurance against failure; that gentleman having no less a share of practical business efficiency than of literary genius.

Government has confided to the following gentlemen the honour of British art in next year's International Exhibition at Paris: for Painting—the Presidents of the Royal Academies of London, Dublin, and Edinburgh, of the Old and New Water-colour Exhibitions, and of the National Institute of the Fine Arts (which gains a feather for its cap by the recognition); for Sculpture—Sir R. Westmacott, Mr. Calder Marshall, and Mr. John Bell; for Architecture—Professors Cockerill and Donaldson, and Mr. Scott, of the Architectural Museum; for Engraving and Lithography—Mr. Robinson, Mr. Lane, and Mr. Wornum.

Our National Gallery, which is so far behind others, and moves on so slowly, has of late made a visible step forward—chiefly by the aid of a friendly hand. Lord Colborne's eight pictures are now hung—"The Players at Tric-Trac," by Teniers; "Crossing the

Ford," by Berghem; "Moonlight," by Vanderneer; "Dead Game and Dogs," by Weenix; "Portrait of an Old Man," and "Portrait of a Girl," both by Rembrandt; "A Shepherd," by Spagnoletto; and, most interesting of all, Wilkie's "Parish Beadle," which was painted for Lord Colborne in 1823, at the price of 350*l*.

At the recent sale by Christie and Manson of some rare Italian and German pictures belonging to M. de Bammerville, four works were secured for the nation, including a portrait by Albert Durer and a lovely Madonna by Lorenzo di San Severino. Two others, at least, ought, in my humble opinion, to have been secured for the nation—"Christ blessing the Children," by Lucas Cranach, and a small domestic altar-piece, in compartments, very brilliant and pleasing, by Wilhelm of Cologne, which last was bought by Mr. Farrer for about 60*l*. The Chancellor of the Exchequer cautiously expended five guineas for a curious Byzantine Virgin, of most præter-pre-Raphaelite colouring.

In proof of the growing public inclination towards art, it may be mentioned that on one day not long since no less than 150*l*. was taken in shillings at the door of the Royal Academy, and the rooms were most inconveniently full. Many academicians are still unsparing revilers of the "Pre-Raphaelite heresy;" but (as a practical test) I wonder what would be the effect upon the till of the Trafalgar-square Exhibition if the Pre-Raphaelites were to choose to show their pictures in some other place. Millais, we hear it said, is no longer a Pre-Raphaelite; but those who say so are shallow or hasty persons, who first made or accepted a false definition of Pre-Raphaelitism, and have ever since been crying out "How absurd this is!" The principle of Truth before Tradition, Nature instead of Conventionalism, is simple enough; and if it be absurd, then Pre-Raphaelitism is absurd—not otherwise.

Let us back to literature. The election of four professors for the new University at Melbourne is now proceeding—salary 1000*l*. a year each.

For the statue of a great man, late Professor in the Edinburgh University, but famous and deemed worthy of a statue as a *magazine-writer*, a London committee is formed to collect subscriptions, including the names of Macaulay and Lockhart. In which connection let me note, with regret, the necessity for seeking subscriptions to relieve the low estate of a living celebrity—the benevolent Father Mathew.

Is it right to change the title of a book without alteration of its contents? Some of our cheap publishers do not scruple to do so; but the fashion is discreditable, and ought to be loudly discouraged. An American story, *Dollars and Cents* was, I think, issued in England under at least three different names. The latest instance is Miss Sinclair's *Sir Edward Graham*, which has just appeared in "The Run and Read Library" as *The Mysterious Marriage*.

I don't know whether it has been noticed, as a small, but not insignificant "sign of the times," that Mr. John Chapman should be the chosen publisher of several recent lady poets. Miss Mary Hume (daughter of Mr. Joseph Hume, M.P., to whom her volume is dedicated), Miss Anna Blackwell (sister of Miss Elizabeth Blackwell, M.D., of New York), and Miss Bessie R. Parkes, who is by far the best poetess of the three, and whose recent thin volume of *Summer Sketches* has real freshness and beauty—the *Ballad of the King's Son*, and some verses on Cottage-garden Flowers, being especially delightful.

White paper has become alarmingly scarce, and the press will perhaps be reduced by-and-by to "snowing brown," like the stage-manager we have heard of. Already some of the country newspapers have added a halfpenny to their price. Printed paper, too, in the shape of rare books, is mounting in value every year. The first edition (1637) of Milton's *Comus*, a very thin book, was sold the other day, by Messrs. Sotheby and Wilkinson, for 26*l*. The same auctioneers are about to sell two sets of the three first editions of Shakspeare. One of the copies of the first edition of 1623, which belonged to Mr. Hibbert and afterwards to Mr. Wilks, is said to be the finest ever offered for sale, and will, no doubt, bring in the price of a decent library. Coins, too, are selling prodigiously—witness Mr. Cuff's sale, at which a crown-piece of Henry VIII., showing the King's front face, fetched 140*l*. But it was a very rare coin, though comparatively so modern.

Among recent books of theology is one of a remarkable character, which ought, perhaps, to have been received with more attention than has yet been accorded to it. Its views, it must be stated *imprimis*, are extremely heterodox; yet its earnestness, originality, and weight of thought, and fidelity and beauty of language, render it worthy of better treatment than to be flung aside among the many fantastical productions with which its somewhat fantastical name (*Quinquenergia*) and general aspect may tend to associate it. The author is Mr. Henry Sutton, of Nottingham (a place with which so many literary names are connected), at present residing in Manchester, a small volume of whose poems, though printed in the country and of small circulation, is known and valued in some choice intellectual circles.

And now I must string together a few miscellaneous *en dits*—as for instance, that Lord Wrottesley is to be

the new president of the Royal Society, Lord Rosse having held his last reception in that capacity. Our joint-stock Crystal Palace is to see its first imitation in (of all places in the world) the free and enlightened capital of the King of the Two Sicilies; but may it not be that rumour is slightly misled as to this, and that his Majesty may be planning a novelty in the shape of a Neapolitan *Crystal Dungeon*, wherein (by a modern improvement on the Venetian leads) persons of liberal politics may be half roasted for some hours per diem during the summer months, the process being visible from without, as that of honey-making is in the glass beehives? Victor Hugo has finished, or nearly so, a new philosophical novel, called *Les Misères*, and Parisian publishers have bid for it up to nearly 5000*l*. Kossuth is going to rouse the people of Liverpool on behalf of Hungary and Poland. The following items have place as facts accomplished:—A deputation, headed by Vice-Admiral Dillon, has waited on the Chancellor of the Exchequer, to urge the claims of Nelson's daughter to national assistance, and received an encouraging reply; in the Coventry procession this year appeared the anomaly of two Lady Godivas, one attired in rich mediæval costume, the other chiefly in the *posse-plastique* fashion, representing the opinions of two opposite parties in the city. Rachel is said to have brought home from her St. Petersburg campaign the sum of 32,000*l*.; and the fair Irishwoman, Catherine Hayes, to have realised 40,000*l*. in California. But the great French actress's star is said to be visibly declining in the meridian of Paris.

A society has been formed in London and Manchester, with the very proper object of discountenancing the publication of those gross advertisements which are now too common, and which ought to exclude the newspapers in which they appear from all family circles. Those editors and proprietors who blazon such things forth for the sake of a little profit must be made to feel—if they have no other kind of feeling—that a perseverance in the transaction will bring them loss instead of gain, in a manner appreciable even by the cyphering faculty. It is understood that a list of offending newspapers will be printed and circulated, and then Holywell-street may take its action for libel if it thinks proper.

Those who love politics and personal gossip about public men, have the raciest eightpence-worth in the world offered to them in Mr. Whitty's *Sketches of the Governing Classes of Great Britain*. The author is a Liverpudlian connected with the London newspaper press; and his shrewdness, knowledge of character and facts, and easy felicity of style, render political subjects in his hands as amusing as a novel. To the list of new periodicals I have to add the *Censor*, a monthly magazine, to consist of articles on special subjects,—the first number discussing "The Great Strike" and "Modern Trade;" and "A weekly journal of literature, science, and art," announced under the designation of the *New Athenæum*—in adopting which title the promoters may be keeping "on the windy side of the law," though as to the good manners and probity of the selection there can only be one opinion among all right-minded persons. So sneakily impudent a *doppel-ganger*, however, is not likely to be long a trouble to its prototype, or to any one else.

One of those oddities of advertisement in reference to our Established Church which now and again catch one's eye in the newspapers, is to be found in a recent number of the *Clerical Journal*, where a gentleman, "unmarried, and who has been a dissenting minister," expresses his hope of finding some one to furnish him with "a title to Holy Orders," the Bishop of Exeter having "kindly promised" to make a deacon of him in the event of his obtaining this (to a layman) very mysterious qualification. Besides being unmarried, the aspirant describes himself as having "a loud voice"—which would certainly point him out as a desirable person, so far, to have charge of a deaf congregation.

Here let me enshrine, as it well deserves, a jewel of Hibernian eloquence. The *Weekly Telegraph*, a Dublin newspaper, edited by Mr. William Bernard Maccabe (whose name is not undistinguished in general literature), characterises Exeter-hall—in connection with its clerical meetings—as "a building in London, devoted to purposes of murderous malignity and internecine hate," by a set of persons "whose hearts are cesspools and their minds rat-holes"! By the powers, Mister Maccabe, your London correspondent has a fine tongue in his head!

For "a little civet," let us take a turn in Kensington-gardens, and ask, as we glance at the labels under the shrubs, which of our savants supplied the wonderful English translations of botanical names there painted up for the information of the less learned portion of the public? That *villosa* means "villous," *pubescens*, "pubescent," *canescens*, "canescent," *ferruginea*, "ferrugineous," is, I suppose, incontrovertible, if not very instructive; but that in such inscriptions as *Colletia horrida*, "horrid-looking Colletia," or *Robinia spectabilis*, "remarkable Robinia" (wonder they didn't make it "respectable Robinia"), there is justice done either to the Latin language or the science of botany, must be flatly denied—in spite of all the grand authorities connected with the management of these royal, national, and metropolitan pleasure-grounds. Why not give some needy scholar (there are many, alas! con-

stantly on the look-out for a job) five pounds, to furnish a series of labels to replace the present crop of perennial *laughing-stocks*? Does Prince Albert, who cares something for science, and is a practical man, never walk this way? By-the-by, it must no longer be hinted that the Highest Personage in this realm is little disposed to do honour or service to men of letters, or seek any allegiance from their "republic"—for be it known to poets, philosophers, historians, novelists, and all others whom it may concern, that the Queen, after witnessing a morning performance of Mr. Albert Smith's *Mont Blanc*, was most graciously pleased to order her royal approbation to be conveyed to that gentleman, accompanied with a handsome diamond ring. It is right to add that there will in future be no change in the charges of admission to Mr. Smith's entertainment.

#### THE LOUNGER.

AN ENGLISH HOUSE, DESCRIBED BY A FRENCHMAN.—You enter. The house, which is not usually wider than two or three ordinary windows, can afford only the narrowest possible space for a staircase. This staircase is nearly always of wood, and creaks dreadfully when trodden upon. It is covered with a band of carpet or oil-cloth. The windows are ornamented with painted blinds. You enter your sitting-room. A carpet covers the floor all the year round, but this carpet is again covered with bits of other carpet, linen bands, and scraps of oil-cloth, which almost hide the fundamental carpet. The walls are covered with a blazing pattern after a French design. Some friends gave me some prints to hang up, but the landlady was horrified at the idea of driving nails into her splendid paper, and placed my presents upon chairs. This accounted for what I had often noticed in England, and had mistaken for carelessness,—viz., that in order to avoid driving nails into the walls, the English will stand pictures upon chairs about their rooms. Even for a Rubens or a Lawrence they would not drive a nail through paper of the value of two shillings a piece! An immense table, covered with an immense blue cloth, bordered with an immense fringe, takes up an immense space in my sitting-room. I lift the cloth, and discover a table as substantial as a bridge, supported by enormous columns. It cannot be a table: it must be an *entresol*. I can throw my papers and books carelessly about it—even when the vast breakfast-tray is upon it—and then desert steps of great extent are left around. Should this table become in the course of ages fossil, it will discover to future generations a specimen of the colossal furniture of our time. Then there is a long, massive, faded sofa, that has suffered from the effects of the carboniferous atmosphere:—it is hard, and in no way inviting. The eye even does not care to rest upon it: and the eye is right. People who try to leave it, wondering whether it was originally built to contain coals. Chairs, which can be lifted only with two hands, are distributed here and there, but the most curious part of the furniture is a huge ebony affair opposite the windows. Think of two towers united by a platform or terrace. Each tower has two stories. The first story is divided in two parts—let us say two rooms. Under the platform, which is ornamented with a massive sculptured balcony, is a secret passage; which, but for its Babylonian proportions, might be called a drawer. From the flat and polished terrace there must be a fine view. I never asked the use of this wooden edifice:—it might be either a fortress or an organ. If we were all about the size of Polyphemus, I should say it was perhaps an ugly sideboard in some dining-room inhabited by the Cyclops. But as human affairs stand, I cannot see what use it can serve—except perhaps for a barricade! Do you wish by chance to roast an ox, come to my room in London—everything is colossal here. The grate is so large that it is impossible to make a little fire in it on a day in June. It wants no little effort to lift the shovel or the tongs. Above this colossal grate is a glass; but placed so high that I can but just catch a glimpse of my eyebrows in it. Two immense bell-ropes, with cockades as large as the top of a hat, complete this formidable furniture; in the midst of which a man is a Lilliputian. I need not dwell upon the details of my bed-room furniture. The bed, which should be capacious, is narrow, like a berth on board a steamboat; the mattress is, as I have said, about as elastic as a sea biscuit.—"Un Voyage de Desagremens à Londres." By Jules Leconte.

SICKNESS.—At the last ordinary meeting of the Institute of Actuaries, held at the rooms of the institute in St. James's-square, John Finlaison, Esq., President, in the chair, a paper was read entitled "Observations upon the Sickness and Mortality experienced in Friendly Societies," by Henry Tompkins, Esq. The author stated, in the course of his report, that locality had very little to do with the ratio of sickness. It had also been found that the duration of sickness was in the inverse ratio to susceptibility of attack, as shown in the proportion of persons attacked with sickness. Thus in the northern parts of England nearly 20 per cent. were yearly attacked with illness, while in the midland districts 30 per cent. were so attacked; but, on the other hand, the proportion of sickness to each sick man in the north amounted on the average to 50 days, while in the midland districts it reached only to 36 days: the liability to attack being balanced by the duration.

## ENGLISH LITERATURE.

## PHILOSOPHY.

*The Divine Drama of History and Civilisation.*

By the Rev. JAMES SMITH, M.A. London: Chapman and Hall, 1854.

It would be easy, without much apparent injustice, to prove this book to be supremely silly, intolerably absurd, and insanely fantastical; and it would be easy, without much apparent exaggeration, to prove it to be full of wonderful genius and profound originality. It is one of those eccentricities in literature, of which all imaginable good and all imaginable evil may be spoken, and which interest rather than the marked individuality of the author, than from the weight or grandeur of his utterances.

The class of works to which it belongs can never have much general attraction. Whatever demands hearty recognition from human nature must be as universal as human nature; and if you insist on following a path of your own, you must not complain that you have a lonely as well as a weary march. It is a mistake to suppose that the literature of a nation, any more than the virtues of the world, can be regenerated by singularities. All regeneration is simply a return to the eternally Catholic, which men had for a season abandoned. Hence it is required of what is to live organic and dynamic through the centuries that it should have a basis of the soundest sense, and harmonise with divinest reason. The misfortune is that the lowest motives, the basest utilitarianisms, the most wooden dogmas, the most stupid prejudices, the most artificial arrangements, habitually usurp the names of supreme reason and of common-sense. These, however, only the more assert their claims, the more they are used as a cloak for the false, the feeble, and the frivolous. And we, for our part, are willing humbly and zealously to serve them whenever they are sternly rebuking the erratic.

A thing nevertheless may be exceedingly erratic in form, yet largely true in substance. This is the case with the book before us. In scheme and structure it is arbitrary, whimsical, and, we must confess it, ridiculous; but it is so suggestive, so genial, so pregnant with thought, so rich in illustrations, so noble in aim, and so thoroughly loving, that its caprices, however numerous and extravagant, we find small difficulty in pardoning. Practically the volume is the proclamation of a revolt against the pedantic mode of treating history and civilisation, which Guizot has made so fashionable. So far we wish it all success; for nothing can be so awfully godless as that clever but cold-blooded Frenchman's dealings with the past. Yet, though we see in our author a devout mind, a mind yearning for the footsteps of the Deity everywhere, we question whether he has not fallen into an error as radical and fatal as that of the Guizot school. Guizot and his disciples convert history into a classification of influences, and forget the life evermore bursting forth from the bosom of humanity. Our author converts it into the classification of providential enactment, and forgets the mysterious fountains of life everywhere streaming from the Infinite One. Now, whether you put Influence or Law above God and in the place of God, you equally spread that pestilence of Atheism which is slaying our modern communities. Classification also may be valuable in acquiring and in communicating human knowledge; but when applied to God or God's doings, it is the most audacious and intolerable blasphemy. The primordial sign of God's presence in the universe is growth. This is what struck our race in those ages when religion was fervent and fertile, and when prophets and heroes abounded. And if earth is again to clothe itself with the likeness of heaven, life and its manifestation, perennial growth, are what must envelope and penetrate the souls of mankind.

Unless this book showed throughout that we were in contact with a brother, pious, amiable, gifted, sincere, in every respect excellent, we should be disgusted with the degradation of the Spirit highest and ineffable into the composer of a drama, of which the first act is Jewish, the second Greek, the third Roman, the fourth Mediaeval, and the fifth Oceanic. This is pure childishness. In the rudest and earliest stages of the world's development man seeks to bring

God down to himself; in the more advanced stages man seeks to raise himself up to God. The vaster the abyss of the Unknown widens before him, the more ardently and irresistibly must this be his impulse and his effort. Mr. Smith, dissatisfied with what humanity inevitably and naturally does, would carry us back to the time when man sought to accommodate the Invisible to his own limited ideas and barbarous conceptions. He would instruct the civilised being with what amused the savage. Ordinary theologians offend us by habitually representing God as an artisan; perhaps Mr. Smith's representation of him as an artist is still more offensive. The severest charge which we are inclined to bring against this book is, that it is characterised by a jauntiness of air, and a familiarity of tone, in painful discordance with the subject. It wants solemnity and dignity. Creation, and even the Creator, are too much for the author mere matters of curiosity and ingenious dreaming. We have but to read a few pages to perceive that this man has not been prepared for his labour by what is most tragical on earth, by what is most adorable in the skies. There is frequent flippancy, occasional triviality. As Mr. Smith's utterances are all of the oracular kind, we have a right to complain if the oracle deals in bad jokes or trifling allusions, or throws the tripod in fun at our head. We complain the more, and with the more justice, from the absence in the work of colossal imagination and prolific phantasy. The author neither thrones us with the Titans on the everlasting rocks, and stamps on our brain stupendous pictures that never die, nor scatters the jewels of a lavish invention at our feet.

These and similar defects would the less merit recording, if Mr. Smith were not among the ablest and most earnest of those who think that the remedy for unlimited rationalism is unlimited credulity. Believe nothing, says the sceptic; believe everything, says Mr. Smith; cherish the spirit of belief, live in faith, but do not force yourself to accept the absolutely incredible, says the wise man. Suppose, however, that, enchanted by our author, I view the wonderful as identical with the godlike, and adopt universal and unquestioning credulity as my chief rule of life, you can only make my existence tolerable, even for a season, by accumulating around me miracle on miracle, each more marvellous than the preceding. Compel me to be a visionary like yourself, and you must feed my fancy with visions more astounding than aught that the outward eye presents. In exchange for that azure immensity and its feast of stars—for that ocean and its battle of crashing waves—for this green globe, with its prodigious Himalayas and its valleys of delight—give me something loftier, more lustrous, more joyous, more manifoldly beautiful—speak to me as a prophet in incessant thunders—speak to me as a poet in glories gorgeous, exhaustless and bright, and fresh as the fairyland of my boyhood. Unless you can teach me to be a visionary thus, I would rather trust to my own untutored gaze, though ever willing to receive illumination in the inward man from Him who alone sends visions that elevate rather than astonish.

The first to promulgate in a systematic form this gospel of insatiate and inordinate credulity was Swedenborg, and its most energetic apostle in England after Mr. Smith is Mr. Wilkinson, a man of indubitable talent, who has done much to make Swedenborg's scientific works popular. The great instrument of the credulists is analogy. With analogy they certainly accomplish some most extraordinary feats of legerdemain. With the number five, which is to Mr. Smith the most sacred of all numbers, he explains in this book the whole universe to us. The quadrille is to him a holy dance, because five figures, and neither more nor less than five, make it perfect. Now the analogical by itself is just as barren as the logical. If logic is properly discourse of things in their succession, analogy is properly discourse of them in their resemblances; but still, like the other, simply discourse. Higher than analogy is the harmonising faculty; higher than this the creative faculty. It is not till you reach the harmonising faculty that genius begins. He who sees things in their succession is an acute man—he who sees them in their resemblance is an ingenious man—he who harmonises things is a

poet, but still more a philosopher—he who creates things is a philosopher, but still more a poet. Now both the harmonising and the creative faculties make large use of analogy, and they do not deem logic unworthy of them. But it is not with either that they mainly do their work. The confession of this, however, is a huge heresy in the eyes of the logical and analogical fanatics; and, if the former are more bitter, the latter are incomparably vainer. Indeed, no vanity can equal that of a mind entirely dominated by the demon of analogy. And our friend Mr. Smith, of whom we would speak with utmost respect and esteem, if he has all the enthusiasm, has all the vanity of the analogists. The very first sentence in the book announces the intention of throwing a ray of light, not alone new, but permanent on man's whole history. This is certainly a bold declaration. The novelty which Mr. Smith so emphatically claims at the very threshold of his enterprise, we are unable to discover; or it is such novelty as we would rather dispense with. Much of the volume sounds to the ear like that kind of Scotch preaching in which such excessive subtlety is wasted on scriptural types, to the sad neglect of spiritual nutriment and moral edification; much of it is baptised in Swedenborgianism; here and there are gleamings from the mystics; and there are traces everywhere of French methodising and German system-mongering.

What gives the book its real charm, what makes it as stimulating as a romance, is the victorious vitality—the immense wealth of the imagery which the author borrows from scientific sources. We often quarrel with Mr. Smith's assertions; scarcely a page receives our cordial concurrence; but, after dissenting from an idea with as much energy as we can dissent, we find ourselves admiring the drapery in which it moves before us. Not that the style is such as we can approve. It is fluent, brisk, occasionally vigorous, frequently ample. But it degenerates too readily into slipslop, and rarely approaches regal grace and majesty. It is a sort of picnic style, like that of a man accustomed to write hastily and on too many subjects. Style is always artificial when the culture of the mind has been more attended to than the storing thereof; it always wants polish, point, and concentration, when the storing of the mind has made its culture neglected. Mr. Smith's mind overflows with opulence like a realm of the Indies; but it is a singularly uncultured mind. Whenever the culture of the mind and its enrichment are not equally great, it is a mistake to attempt an organic book; and therefore John Wilson and Thomas De Quincey showed an instinctive but most admirable wisdom in limiting themselves to fragmentary expression. Wilson's magnificent nature was rich as a monarch—strong as a demigod; but it was unformed as his native mountains—untamed as the deer on his native heather. If such a man roused you with Homeric sounds, amazed you with Homeric bounds, then asked you to a Homeric banquet where amid the barbaric splendour of arms burst forth a barbaric abundance—what could your feeling be but one of delight and of gratitude! How impertinent would objection, how pedantic would criticism, have seemed! De Quincey is a dwarf compared to Wilson, the most gifted and poetic of all the moderns, Shakspeare excepted. But in the mere power of accomplishing effects through witchery of speech De Quincey has, perhaps, no living rival. The fascination, however, is in the words; for if we pierce beyond these we find keen intellect, but not massive thinking—we find the skill of the dialectician, but not the grand breathings of the sage. More than one half of De Quincey's empire would perish if you took from him his dexterity in interesting us about the merest nothings; and generally what in his essays seems a deep saying proves, when examined, to be simply a piece of clever casuistry. While the logical mind sees things in their succession, the analogical in their resemblances, the dialectical mind sees them in their differences; and De Quincey stands chief among men of the dialectical order. But the dialectical faculty is, perhaps, still less related to genius than the logical and the analogical; and therefore, though we cannot resist the magic of his productions, we hesitate not one

instant in denying his genius. De Quincey's erudition, however, and that indolent reciprocity which is at once a cause and a consequence thereof, and which he wants to raise into a merit, but which is clearly a defect, blunts, sometimes breaks, his dialectical weapons. Even in dialectics his culture has not been complete; in other things it has been most deplorably incomplete. So much the more miraculous is the wealth of his mind, in which, as in the warehouse of a new colonial town, what is largest and what is smallest lie side by side, and not likeness but unlikeness seems to have been the law of arrangement. What can such a mind offer us but fragments? What ought it to offer us but fragments? Some writers complain that De Quincey has furnished them with nothing except sketchy and rambling disquisitions. If he had striven after aught more ambitious—if he had resolved on some foremost architectural achievement in the domain of literature, sublime in dimensions and faultless in proportions, he would most signally have failed.

Now our author, with brain so full, but with culture so obviously defective, should have confined himself, like men of more commanding gifts, to fragmentary outpourings. Any amount of these we would welcome from his pen; we know that they would all impress, inform, instruct us. As it is, what can we really call this book, in spite of its extravagant pretensions, but a collection of fragments? By sheer despotism of will you can force a multitude of things into an apparent unity—you can only fuse and animate them into essential unity through the harmonising or the creative faculty. Mr. Smith's parade of prologues, and acts and scenes, and epilogues, his huge and complicated dramatic mechanism, so far from incarnating unity, painfully show that he has not the remotest conception what unity is. Those readers will therefore profit most from the work who take each division and subdivision as if it had no necessary connection with the other parts. Not as poetry, not as philosophy, but as the visions of an enthusiastic analogist, let the book go forth rejoicing on its way.

There is one needful precaution. It is impossible to indulge analogy even to a moderate extent, without being a thousand times deceived; for analogy is always prone to see resemblances where no resemblances exist. But to the maniacs of analogy, where will not resemblances be visible? Wherever, therefore, Mr. Smith's analogical impulses have their most reckless swing, there we may confidently conclude, without further inquiry, that he is hopelessly and preposterously wrong. For instance, in his idolatry of the number five, he quotes Agassiz to show that the higher orders of animals have never more than four organs of progression, which, with the head that Mr. Smith thinks indispensable to the four and that we certainly think indispensable to the animal, constitute, according to him, a natural fixed representative of progressive action. But what does our friend say to the tail? Is not this often as important as the head to animals of the kind mentioned? In an Arabian horse, flying like flame over the desert, the tail would surely be as conspicuous as the legs or the head, and would go to make the number six sacred at least for horses. Number five, also, would not appear to be holy in the case of kangaroos. A kangaroo is a gentleman remarkable for his tail rather than for his head. And if you cut off a monkey's tail you might bring him nearer the sacred number five, but he would not consider either his loveliness, his activity, or his enjoyment augmented thereby. Who, likewise, would be a fox-hunter but for the glory of the brush? The fox who lost his tail was not considered hallowed in consequence. A burst of scorn, and laughter, and indignation, drove him from the community of foxes; though some consolation awaits him if ever he meets with Mr. Smith's book, and the author will have one thorough and zealous disciple.

As to the sacredness of numbers, or of any number in particular, it has been philosophically enough accounted for without bringing an eternal ordinance of Deity on the scene; and, by the way, we protest against this cheapening of the Ineffable by such frequent and familiar introduction of his name and agency. All early civilisation, and all early civilisers, were viewed as sacred; rightly and naturally so. For what less than a divine change was the emerging from the brutality and helplessness of savage life? The use of numbers, even in their most elementary form, was in itself an immense progress, and one of the most powerful instruments of progress. The five fingers

became the readiest and most obvious starting point for the most complicated calculations; and calculating was the most arduous intellectual labour which had yet been attempted. Sufficing reasons surely, without any deeper research, why numbers should be sacred—and especially the number five—though the analogists may characterise all such explanations as Rationalism if they choose. That God can, in his absolute being, have any preference for one number more than another, is a notion too puerile for any one revering the great and everlasting realities to entertain. It is as much a pure crotchet as that pre-established harmony for which Leibnitz contended. Why man has five fingers, or why five is found prevailing here and there in the universe, it would in one sense be impious and presumptuous to inquire. The fidelity of the Divine nature to itself, its sublime attribute of unchangeableness, necessitates certain results which it is best to accept, without mutilating them through our scholastic anatomising. This, however, may be said, without wound to the devout and modest spirit becoming such subjects—that form, while the expression, is also the condensation of life; that nature is a strict economist, and not merely compresses her force into the smallest possible space, but never employs two activities except where one is inadequate; and that it would be as absurd to call the number one sacred, because animals have, in general, but one head, or the number two, because men have two hands, as to call the number five sacred because men have five fingers, or because five is otherwise predominant in creation. That what had once been recognised as the most sacred number should be adopted as a favourite number in the drama and other things, does not seem to us very astonishing. Rather astonishing would the contrary have been.

Such is a specimen of the lengths in the fantastical to which Mr. Smith's enthusiasm for analogy leads him. Behold now the abyss of sophistry into which it can conduct so good and just a man. He wants to show that we live in a perfect universe, of which the separate parts are all imperfect; and that it is from the imperfection of the separate parts that the perfection of the whole arises. We are sorry that our friend Mr. Smith is guilty of some unpardonable balderdash on what he calls Bipolarity. He means simply to say that action and reaction are always in proportion to each other—a fact not made more intelligible by the use of this big, sulky, ugly word. Bipolarity, and some ideas which he has about discords in music, were both inspiring him when he treated us to a perfect universe, built, strangely enough, on imperfection. But what is his test of imperfection in a thing? Our disposition to find fault with it—which disposition he enormously exaggerates. He first also makes us find the universe perfect from moral considerations; then each individual thing imperfect, from æsthetic considerations. In opposition to Mr. Smith, we maintain that the tendency has generally been to find each individual thing perfect; but the universe, as a whole, imperfect. The fiercest Atheism has never proceeded otherwise. But what is the real and proper standard of perfection? That each individual thing stand harmoniously related to the totality of things; and that the portions of each individual thing compose, both in being and in action, a symmetry. It is enough that a man is a man, that a lion is a lion, that an oak is an oak. Because the lion is not the ideal lion, nor the man the ideal man, nor the oak the ideal oak, that our artistic rather than our human imagination dreams of, it is false to maintain that we live in a world of imperfections. The beauty of co-ordination and adaptation is much higher than any other kind of beauty—much higher, surely, than a beauty varying with the whim of every new *dilettante*. It is well for mankind that there should be both moral and poetic ideals. But to mingle them together, then further to confound them with the actual phenomena around us, would, in another than a man so estimable, provoke the gravest charge of dishonesty. In Mr. Smith's case we can only say, in reference to the present matter, that he has been egregiously a sophist without knowing it. In truth, while he writes with the full warm heart of a man, he writes with the simplicity of a child. From guile, as from gall, we might almost say he is angelically free. It would, therefore, be as cruel to criticise in detail the rash and random assertions that so often occur in his book, as to blame a child's laugh for being too loud or too long. Much that Goethe

says in praise of Lavater would seem to have an admirable truth when applied to Mr. Smith; and, like Lavater, he will leaven with his affectionate and catholic and beautiful nature many a soul that cares but little for his theories.

There is an aspect of this book through which it wears to us a peculiar impressiveness. While analogy may be viewed as the arithmetic of the imagination, since incredible is its art of piling up sum on sum after you have granted it a few simple elements, it may also be considered as a sort of bastard symbolism; and symbolism, as a substitute for dogmatism, is one of our primordial and most pressing wants. The communication of the holiest and profoundest truths to the mass of the people in a dogmatic form is the most effectual way to destroy religious reverence; and, with it, every other kind of reverence. There may be many moral causes of religious degeneracy amongst us; but co-operating potently with those causes is the disrespect engendered by disclosing the most hidden secrets of the sanctuary to the vulgar gaze. Tear aside the symbolic veil, and religion ceases to be overwhelmingly solemn, ineffably stupendous, and its mysteries are trampled on as common things. Of course we are no advocates for deceiving the multitude, that exhausted institutions may assume an apparent stability, only to fall ultimately into more tragical ruin. This is the crime, this is the blunder, which all dying governments commit, regardless of the fate that befel blundering and criminal governments before them. But, just as necessarily as the basis of every great nation's being is awe, must the environment thereof be illusion; and without the illusion quickly vanisheth the awe. Now, dogmatic teaching is an attempt to do without illusion. What is the result? Awe hath also fled. In nature we behold illusion and awe as the invariable conditions of each other; even as we behold the cataract, with its writhing and howling horrors crowned with rainbows. O, that we should ever turn away from a lesson so divine! It is cheering, however, to observe the tendency which has been lately manifested in so many directions toward symbolism—toward that union, ancient as humanity, of awe and illusion. Pity only that mediæval mummeries, that the pedantic, that the puerile, should mingle with an aspiring, a movement so noble! But we must not suppose therefrom that the whole thing is simply an artistic eccentricity. Symbolism would have declared itself so energetically neither in art nor in literature, unless it had gradually been growing up in the heart of society; as, indeed, all reformations of any kind begin in some deep social or national instinct. Nevertheless, that which at first merely expresses a social or national instinct ultimately nourishes the same; and, therefore, we ought to watch, and welcome, and, wherever we can, warm into vital and comprehensive development, the germs that we discover of symbolism in art and in literature. Thus, claiming Mr. Smith as a brother and coworker in so much else, we claim him also here. His book, from first to last, is a groping towards symbolism. To those who have gone through Creuzer's magnificent work, and other productions of a similar character, there will be an appearance of exceeding poverty and commonplace. But to thinkers who have rushed as ferociously in the logical as Mr. Smith himself has rushed in the analogical direction, we know no better introduction to symbolism than this; and perhaps there is no man at this hour in England who has done more to break down the empire of dogma than Mr. Smith, whether we accept him or not as a prophet of symbolism. His influence amongst the best portions of the working classes has been as enormous as it has been beneficial. How many has he saved from infidelity! How many waverers has he confirmed in the faith! How many has he led to a loftier faith! To how many has he taught charity, while seeming only to teach some simple intellectual fact! All honour to such a man, however great our differences of opinion may be with him! And, what adds to the value of his lessons is, that, though there runs through everything he says and does a strong vein of pedantry, he is completely free from cant. Here we have a sincere man speaking to us, if a sincere man can anywhere or anyhow in these days be found. And, whatever may be the truth as regards the Divine Drama of History and Civilisation, we hope that Mr. Smith himself is now entering on his fifth act, his Oceanic Mission, and that this act may be as long as the author's sympathies are broad. We advise him, however, like the grand ocean,

to flow on illimitably, and not to give us fanciful hydrography when our ear is longing for the musical thunder of the waters. ATTICUS.

*The Collected Works of Dugald Stewart, Esq., F.R.S.*  
Edited by Sir WM. HAMILTON, Bart. Vol. I.  
Edinburgh: Constable and Co.

WE trust that such an enterprise as the resuscitation of the works of Dugald Stewart is a sign of revival of a taste for philosophy, or, rather, of a return from the vague and imaginative dreams that have usurped its place to the sober, clear, and logical views of the school of which he was the head, and which was characterised by clearness of expression, because its thoughts were clear. The first volume of this very handsome edition of the collected works of the greatest modern Scotch philosopher contains the famous *Dissertation on the Progress of Philosophy*, written for, and published in, the "Encyclopædia Britannica." But this new edition has been considerably enlarged by additions derived from various sources. Corrections and amplifications were supplied by Mr. Stewart's own interleaved copy. It seems that the *Encyclopædia* having only a limited space, Mr. Stewart was obliged considerably to clip his treatise, so as to bring it within the prescribed number of pages. These omitted portions are here supplied. The proper arrangement of the text with these new materials was undertaken by Sir Wm. Hamilton only on the express condition that the work should be published without note or comment, with exception of one or two bibliographical facts, required to explain allusions which would otherwise be unintelligible now. This may be looked upon as the standard edition of the works of a great writer, whose name and fame will live as long as our language; consequently in its size, a handsome octavo, and in its typography, it is adapted to take a permanent and prominent place on the bookshelf.

*Historical Survey of Speculative Philosophy, from Kant to Hegel; designed as an Introduction to the Opinions of the recent Schools.* By H. M. CHALYBAUS.  
Translated from the Fourth Edition of the German, by ALFRED TULK. London: Longman, Brown, Green, and Longmans.

WE have so recently noticed another translation of this work by Mr. Edersheim, that we must dismiss this one with a very few words. We have compared both translations, and are inclined to award an equal amount of applause to each. It is creditable to the enterprise of English publishers, and the taste of English students, that these two versions have appeared within such a short time of each other. It would be invidious to compare their merits; for both are really very excellent. In the present translation we are particularly struck with its neatness, terseness, and perspicuity. We commend it heartily to general circulation.

## BIOGRAPHY.

*Memoirs of Celebrated Characters.* By ALPHONSE DE LAMARTINE. 2 vols. London: Bentley.

(Continued from p. 354.)

FROM the next biography we select only one extract, a glowing and spirited description of Heloise.

### HELOISE.

At that time there dwelt in Paris a rich and powerful canon of the cathedral, Fulbert, who resided in the learned quarter of that city. He had a niece living with him (some say she was his daughter), whom he loved with paternal affection. This niece, aged eighteen, and consequently twenty years younger than Abelard, was already much noticed in Paris for her beauty and early genius. Her uncle, the canon, had treated her with all those blind indulgences, which, while they adorned a chosen nature with every gift of intelligence and education, he saw not, in the weakness of age, would prepare a more signal victory for seduction, love, and misfortune. Her name was Heloise. The medallions and the statue which perpetuate her, according to contemporary traditions, and the casts taken after death in her sepulchre, represent a young female, tall in stature, and exquisitely formed. An oval head, slightly depressed towards the temples by the conflict of thought; a high and smooth forehead, where intelligence revelled without impediment, like a ray of light unchecked by an obstructing angle, on the smooth surface of a marble slab; eyes deeply set within their arch, and the balls of which reflected the azure tint of heaven; a small nose, slightly raised towards the nostrils, such as sculpture models from nature in the statues of women immortalised by the feelings of the heart; a mouth where breathed, between brilliant teeth, the smiles of genius and the tenderness of sympathy; a short chin, slightly dimpled in the middle, as if by the finger of reflection often placed upon the lips; a long flexible neck, which carried the head as the lotus bears the flower, while undulating with the motion of the wave; falling shoulders, gracefully moulded, and blending into the same line with the arms; slender fingers, flowing curls, delicate anatomical articulations, the feet of a goddess upon her pedestal,—such is the

statue, by which we may judge of the woman! Let the life, the complexion, the look, the attitude, the youth, the languor, the passion, the paleness, the blush, the thought, the feeling, the accent, the smile, the tears, be restored to the skeleton of this other Inez de Castro, and we shall again look on Heloise. Her features, according to the historians of the time, and Abelard himself, were less striking to the eye from beauty than from expression,—that graceful physiognomy of the heart, which draws, invites, and compels a reciprocation of the love it offers,—supreme beauty, far superior to the charms which command admiration only.

Even the names, the mighty names of Cicero and Christopher Columbus, must here yield to the limits of a periodical. We must therefore forego even the faintest outline of their illustrious careers. We shall only further present, without comment, such passages as we trust will make our readers anxious for our notice of the second volume, and more anxious to procure all those memoirs of celebrated characters, in which Lamartine has painted with bold strokes complete and impressive pictures of humanity.

### THE FIRST DISCOVERY OF COLUMBUS.

At sunrise on the second day, some rushes recently torn up were seen near the vessels. A plank evidently hewn by an axe, a stick skillfully carved by some cutting instrument, a bough of hawthorn in blossom; and lastly, a bird's nest built on a branch which the wind had broken, and full of eggs, on which the parent bird was sitting amidst the gently rolling waves—were seen floating past on the waters. The sailors brought on board these living and inanimate witnesses of their approach to land. They were a voice from the shore, confirming the assurances of Columbus. Before the land actually appeared in sight, its neighbourhood was inferred from these marks of life. The mutineers fell on their knees to the Admiral whom they had insulted but the day before, craved pardon for their mistrust, and struck up a hymn of thanksgiving to God for associating them with this triumph. Night fell on these songs of the Church welcoming a new world. The Admiral gave orders that the sails should be close reefed, and the lead kept going; and that they should sail slowly, being afraid of breakers and shoals, and feeling certain that the first gleam of daybreak would discover land under their bows. On that last anxious night none slept. Impatient expectation had removed all heaviness from their eyes; the pilots and the seamen, clinging about the masts, yards, and shrouds, each tried to keep the best place and the closest watch to get the earliest sight of the new hemisphere. The Admiral had offered a reward to the first who should cry Land, provided his announcement was verified by its actual discovery. Providence, however, reserved to Columbus himself this first glimpse, which he had purchased at the expense of twenty years of his life, and of untiring perseverance amidst such dangers. While walking the quarter-deck alone at midnight, and sweeping the dark horizon with his keen eye, a gleam of fire passed and disappeared, and again showed itself on the level of the waves. Fearful of being deceived by the phosphorescence of the sea, he quietly called a Spanish gentleman of Isabella's court, named Gutierrez, in whom he had more confidence than in the pilots, pointed out the direction in which he had seen the light, and asked him whether he could discern anything there. Gutierrez replied that he did indeed see a flickering light in that quarter. To make still more sure, Columbus called Rodrigo Sanchez of Segovia, another in whom he had confidence. Sanchez had no more hesitation than Gutierrez in pronouncing that there was a light on the horizon. But the blaze was hardly seen before it again disappeared in the ocean, to show itself anew the next moment, whether it was the light of a fire on a low shore alternately appearing and disappearing beyond the broken horizon, or whether it was the floating beacon of a fisherman's boat now rising on the waves and now sinking in the trough of the sea. Thus both land and safety appeared together in the shape of fire to Columbus and his two friends, on the night between the 11th and 12th of October, 1492. The Admiral, enjoining silence to Rodrigo and Gutierrez, kept his observation to himself, for fear of again raising false hopes, and giving a bitter disappointment to his ship's companies. He lost sight of the light and remained on deck until two in the morning, praying, hoping, and despairing alone, awaiting the triumph or the return on which the morrow was to decide. He was seized with that anguish which precedes the great discoveries of truth, like the struggle which anticipates the liberation of the soul by death, when a cannon-shot, sounding over the sea a few hundred yards in advance of him, burst upon his ear—the announcement of a new-born world, which made him tremble and fall upon his knees. It was the signal of land in sight! made by firing a shot, as had been arranged with the *Pinta*, which was sailing in advance of the squadron, to guide their course and take soundings. At this signal a general shout of "Land ho" arose from all the yards and riggings of the ships. The sails were furled, and daybreak was anxiously awaited. The mystery of the ocean had breathed its first whisper in the bosom of night.

Daybreak would clear it up openly to every eye. Delicious and unknown perfumes reached the vessels from the dim outline of the shore, with the roar of the waves upon the reefs and the soft land breeze. The fire seen by Columbus indicated the presence of man and of the first element of civilisation. Never did the night appear so long in clearing away from the horizon; for this horizon was to Columbus and his companions a second creation of God. The dawn, as it spread over the sky, gradually raised the shores of an island from the waves. Its distant extremities were lost in the morning mist. It ascended gradually, like an amphitheatre, from the low beach to the summit of the hills, whose dark-green covering contrasted strongly with the clear blue of the heavens. Within a few paces of the foam of the waves breaking on the yellow sand, forests of tall and unknown trees stretched away, one above another, over the successive terraces of the island. Green valleys and bright clefts in the hollows afforded a half glimpse into these mysterious wilds. Here and there could be discovered a few scattered huts, which, with their outlines and roofs of dry leaves, looked like beehives, and thin columns of blue smoke rose above the tops of the trees. Half-naked groups of men, women, and children, more astonished than frightened, appeared amongst the thickets near the shore, advancing timidly, and then drawing back, exhibiting, by their gestures and demeanour, as much fear as curiosity and wonder, at the sight of these strange vessels, which the previous night had brought to their shores. Columbus, after gazing in silence on this foremost shore of the land so often determined by his calculations, and so magnificently coloured by his imagination, found it to exceed even his own expectations. He burned with impatience to be the first European to set foot on the sand, and to plant the cross and the flag of Spain,—the standard of the conquest of God and of his sovereigns, effected by his genius. But he restrained the eagerness of himself and his crew to land, being desirous of giving to the act of taking possession of a new world a solemnity worthy of the greatest deed, perhaps, ever accomplished by a seaman; and, in default of men, to call God and his angels, sea, earth, and sky, as witnesses of his conquest of an unknown hemisphere. He put on all the insignia of his dignities as Admiral of the Ocean, and viceroy of these future realms; he wrapped himself in his purple cloak, and, taking in his hand a flag embroidered with a cross, in which the initials of Ferdinand and Isabella were interlaced like their two kingdoms, and surmounted by a crown, he entered his boat, and pulled towards the shore, followed by the boats of Alonso and Yanes Pinzon, his two lieutenants. On landing, he fell on his knees, to acknowledge, by this act of humility and worship, the goodness and greatness of God in this new sphere of his works. He kissed the ground, and, with his face on the earth, he wept tears of a double import and of a double meaning, as they fell on the dust of this hemisphere, now for the first time visited by Europeans: tears of joy for Columbus, the overflowing of a proud spirit, grateful and pious; tears of sadness for this virgin soil, seeming to foreshadow the calamities and devastation, with fire and sword, and blood and destruction, which the strangers were to bring with their pride, their knowledge, and their power. It was the man that shed these tears; but it was the earth that was destined to weep. "Almighty and eternal God," said Columbus, as he raised his forehead from the dust, with a Latin prayer which his companions have handed down to us, "who by the energy of thy creative word hast made the firmament, the earth, and sea, blessed and glorified be thy name in all places! May thy majesty and dominion be exalted for ever and ever, as Thou hast permitted thy holy name to be made known and spread by the most humble of thy servants in this hitherto unknown portion of thy empire." He then baptised this land with the name of Christ—the island of San Salvador. His lieutenants, his pilots, and his seamen, full of gladness, and impressed with a superstitious respect for him whose glance had pierced beyond the visible horizon, and whom they had offended by their unbelief—overcome by the evidence of their eyes, and by that mental superiority which overawes the minds of men—fell at the feet of the Admiral, kissed his hands and his clothes, and recognised for a moment the power and the almost divine nature of genius; yesterday the victims of his obstinacy—now the companions of his success, and sharers in the glory which they had mocked. Such is humanity, persecuting discoverers, yet reaping the fruits of their inventions.

### WHAT "VILLANOUS MAN" CAN DO.

Scarcely was Clodius aware of his departure, when, finding it all the easier to obtain from the people an empty sentence of banishment against a man who was going of his own accord into exile, he passed a decree banishing Cicero for life to a distance of 500 miles from the city, and ordering, upon pain of death, all the citizens to refuse fire and water to him whom public gratitude had proclaimed the SECOND FOUNDER OF ROME. There happened to Cicero in his flight what happens to all men fallen into disgrace with fortune, and into enmity with the people. Those who knew him only by report, and who owed him nothing, received him with a generous hospitality, and were proud to offer the shelter of their roof to great mis-

fortune pursued by great injustice. Those whom he had raised to honour and helped to wealth during his consulship turned away from him, for fear of being contaminated by his touch in the eyes of those in power, or else hastened to accuse and insult him, for fear of being thought grateful. The prætor of Sicily, who owed him everything, requested him not to seek refuge in his province; and another whom he had protected, and whom he had asked for the shelter of his house, when he arrived at a little town on the sea-coast, and was waiting for a vessel, shut his door against him, and offered him, as a great favour, a disgraceful refuge in his cow-house. Cicero indignantly quitted this inhospitable place, in which his footsteps were tracked by disaster, and went to Brundisium, where he embarked alone and in poverty for Greece—the country of his thoughts. While his eyes, wet with tears, were still fixed on the receding shores of Italy, which he had filled with his name, Clodius, arming the populace with torches, burnt his house in Rome, razed it to the foundations, and built a temple of anarchy in its place. Then, sending his emissaries into all the provinces where Cicero possessed country mansions or gardens, he had his dwelling-houses, his books, and his woods, put up to auction, to deprive him even of the marks of his footsteps, the pleasures of study, the shade of his trees, and even to rob him of all that could remind him of happiness in what had once been his country.

Having rather stated than critically analysed the contents of the first volume, we pass to the second, which, like its predecessor, presents the facile manner or flexible beauty of Lamartine's style, which often conceals a careless mode of treating historical facts. We observe occasional notes by the translator; and most indispensable they are to correct the errors over which Lamartine soars. He seems to sweep over certain facts—to mount above them with a sublime carelessness, as if the imposing manner of his progress, and not the accuracy of his narrative, was his chief aim. Lamartine is not a strict teacher of history; but he supplies the enthusiasm and the eager desire which lead to the contemplation of history. His fervid admiration of what is magnificent in thought or sterling in action makes us forgive, if we do not forget, his blunders. It required no other than a schoolboy of average merit to inform Lamartine that Charles I. was not present at Marston Moor; and yet we are distinctly informed that the King "commanded in person against the army led by Cromwell." While on this subject we may remark that we know of no two works more excellent of their kind, and yet more dissimilar, than the "Cromwell" of Lamartine and the "Cromwell" of Guizot. One, for the sake of paying enthusiastic homage to heroism and mental greatness, has contented himself with leading facts and materials collected by Carlyle; the other, with the idea of collecting the largest amount of information, has toiled among aged documents, and for the first time given their treasures to the world. Lamartine is always oratorically brilliant; Guizot, from the habit of sifting evidence, always clearly exact. It is almost impossible not to recognise the features of the English Cromwell, as drawn by the pens of two Frenchmen who differ in style, in mode of thought, in elaboration of research, and in historic inferences.

The contents of the second volume of *Memoirs of Celebrated Characters* may be thus given:—Socrates the representative of wisdom; Jacquard of ingenuity; Joan of Arc of spiritual inspiration; Cromwell of fanaticism; Homer of imagination or creative power; Gutenberg of social triumph, as exhibited by the printing-press; and Fénelon of beauty, in which the personal seems the reflection of the mental. Restricted to space, we cannot dwell on the rhetorical charm of these *Memoirs of Celebrated Characters*, which we have perused with strong interest, and which we recommend with an earnest will. Whatever may be the historical defects of Lamartine, in the present instances he has put forth the power of his exceeding eloquence—he has indeed painted, with the finest strokes, complete pictures of humanity.

### THE WAR BOOKS.

*A Hero of our own Times.* From the Russian of LERMONTOF. London: Bogue.

*Russia and England; their Strength and Weakness.* By JOHN REYNELL MORELL. London: Trübner and Co.

*Constantinople of To-day.* By THÉOPHILE GAUTIER. Translated from the French by ROBERT HOWE GOULD, Esq., M.A. Illustrated with Engravings from Photographic Pictures. London: Bogue.

*Islamism: its Rise and Progress; or, the Present*

*and Past Condition of the Turks.* By F. A. NEALE, Author of "Eight Years in Syria." London: Madden.

THIS well-executed translation of Lermontof's romance presents to the English reader three points of interest. As a composition it is remarkable for poetical beauty; as a tale, for its novelty, the descriptions it contains, its rapid incidents and well-drawn scenes; and, as a work of deeper meaning, for its close analysis, profound conception, and sarcastic power.

*The Hero of our Own Times* (writes the author in his preface) personifies the vices of our whole generation. . . . I ask why, if you admit as probabilities the crimes daily committed by exalted villains, you refuse to believe in the reality of a Petchorin? . . . Is it because the character is sketched with more regard for truth than you are willing to allow? . . . It was enough to denounce the evil; as for the remedy, Heaven only knows what that may be!

Michael Lermontof was expiating in exile at the Caucasus the crime of possessing that key to the heart of man which is called genius, when he concentrated the bitter fruit of thoughts that sprung from an ungrateful soil into the conception of a character despicable as the portrait of a personage, terrible as the picture of a people, or rather of those myriad units of a corrupt society which cannot constitute a people. Deprive the character of Petchorin of its philosophical signification, and there remains nothing. A profligate of the Byronic type, stripped of its lugubrious mystery, to find in Russia a local habitation and a name. A mind whose leading impulse is vanity; whose predominant feeling is discontent, mis-called indifference; whose pride is contempt for others; whose strength, sarcasm; and whose fatality, the want of a legitimate object for the gratification or exercise of either. A character essentially insignificant, destitute of passion, and consequently without individuality. Passing like a shadow over the surface of life, and carried like a shadow in the course of accidents, without power of resistance or action of will; repelling the influence of natures morally superior, and seeking after excitement in the absence of emotion. This is Petchorin; and this, Michael Lermontof informs us, is the ideal of Muscovite modern civilisation.

A Russian poet, rising above the instinct of the serf, thrust back by the strong hand of power, chained, as it were, to the base of the vast structure whose pinnacle is absolutism, touches with indescribable loathing the mass of corruption, until the yearnings of his better spirit turn to sickness and disgust, and human sympathy shrinks and closes at the spectacle of human degradation. For this reason a long period must elapse before the creation of a national literature in Russia. From the moment which reveals a movement of internal life, her sons receive from their country, and they return to her, a malediction. Their intellectual nourishment is drawn from foreign sources; and the very sense of existence thus derived renders, by contrast, more appalling the consciousness of the dissolving elements by which they are surrounded. The French philosophy of the eighteenth century, the English romantic school represented by Lord Byron, have formed successively the educated mind of Russia. Cosmopolites by nature and by cultivation, like strangers, with reluctance, with aversion, they return to the study of home models for the material of a creation which transforms itself irresistibly into a denunciation. The same influence from the genius of France and England operated in the modern development of Polish intelligence, but with what different results. There followed the passionate heart-longing for the union of all broken ties, sympathy for brothers in misfortune, the spirit of sacrifice, the invocation of the poetry of the past, and, above all, more than all, purity of sentiment—surest evidence of strength and vitality, no less than of elevation—constancy in faith, constancy in love, constancy under martyrdom, constancy to an idea. A national figure of the old times of chivalry, dignified, though stricken—tried, tortured, yet firm—constitutes the chosen hero of the Polish poets. The Russians seek in vain an original type, even of perversity; and the "hero" of Lermontof, who has no faith, no hope, yet neither doubts nor desponds in earnest—faded emblem of a civilisation possessing no colours of its own—is decorated with the artist's utmost skill in the worn-out rags of the Don Juan of the West.

Petchorin personifies the educated class of the Muscovite population, and, by implication, the

governing class. His life is not a history, not a connected tale—it is a fragment. The hero appears and disappears; his sole memorial, remembrance of the ruins he has made. Their trace has vanished; nothing he has breathed over survives even to show what has been. His companions dissolve like phantoms—they die or they are gone, we know not how or where. He has no root in any soil, no resting-place. We first hear of him in Asia, at the Caucasus, amidst tribes who are to him savages, whose evil passions he fosters, whose better spirit he destroys. "I am certain but of one thing," says Dr. Werner, the friend of Petchorin, "that sooner or later, one fine morning, I must die." "Besides this certainty, I have another," replies Petchorin, "that some unhappy evening I had the misfortune to be born." Volumes are expressed in this sentence—the idea of dissolution preceding that of life, and the hour of birth darker than the hour of death;—a spectral life, according to the image of the poet Malewski, visible only in the glooms of night, dispersed before the dawn.

Upon the eve of a conquest, for which he has no purpose, no desire, but to crush a rival who has made him his confidant, the hero thus interrogates himself:

"Can it be," I said to myself, "that my only mission here should be to destroy the hopes of my fellow creatures? Since I have existed, and have been able to act, a species of fatality connects me with the windings-up of the strangest dramas, as if, without me, people could learn neither to die nor to despair. I am a personage necessary to the fifth act. I have always played the part of the executioner, or of the traitor. What can be the views of Providence in that? Am I destined to provide food for the imagination of the authors of citizen tragedies or romances? Who knows? How many people are there, who, after having dreamed of the end of Alexander the Great or of Byron, die titular counsellors!"

And, again:—

I am delighted! I love my enemies, but not exactly in a Christian point of view. They are for me a source of amusement, and the sight of them makes me feel that I still live. To be always on the watch, to catch every look, the sense of every word; to divine their intention, play the dupe; and then, at the moment when they least expect it, to overthrow, at a single blow, the whole edifice so painfully put together by their intrigues and combinations,—that is to me life!

The train of reflection is continued in the following passages:

I feel within me that insatiable thirst which covets all that presents itself before me. I see the joy, the suffering of others, only as they can be brought to bear upon myself, and as an aliment which nourishes the strength of my soul. For myself, beneath the empire of the passions, I am less likely to err than another. My ambition has been restrained, as it were, by circumstances, but it has manifested itself in another manner; for ambition is but the thirst of command, and my greatest joy is to see all that surrounds me bend to my will—to be myself an object of devoted affection, love, and fear. Is that not the first proof, and, at the same time, the greatest triumph, of dominion? And is happiness aught but the satisfaction of pride? If I thought myself better or more powerful than the rest of mankind, I should esteem myself happy; if every one loved me, I should find within me an inexhaustible source of love. Evil engenders evil—the first grief gives the idea of the pleasure one feels in torturing one's fellow-creature; the idea of evil cannot enter the mind of man, without awakening, at the same time, the desire of doing evil. Ideas, as some moralist has said, are but organic conditions; they take form at their birth, and this form is an act. He who has most ideas acts most; that is why a genius, chained to administrative occupations, would die or go mad. The same as a man endowed with a vigorous organisation, condemned to a sedentary life, and who eats and drinks to excess, would be carried off by a fit of apoplexy.

Of what use has my life ever been? And yet I was destined for something noble and great, for I feel within me an extraordinary power. But I have been false to this high mission. I have yielded to the allurements of vain and empty passions: from the furnace I came out cold and hard as iron. The fire of noble instincts is for ever quenched—the flower of existence is withered. And since then how often have I played the part of the axe in the hands of destiny? As a chastening instrument, I have fallen on the heads of the appointed victims; sometimes without anger, always without pity. My love has not caused happiness to any one, because I never sacrificed anything to those I loved. I loved for myself alone; for my personal satisfaction. I yielded to a strange longing of the heart. I have eagerly drained the cup of bliss and of anguish, and my thirst is still insatiable. Just as a man, who, faint with hunger, falls asleep at length through ex-

haüation, and seeing in his dreams the most savoury viands, the most exquisite wines, feeds in imagination on these fancied delicacies, and feels relieved; when all at once the illusion vanishes, and he awakes with redoubled hunger and more deep despair. . . . From this stormy life I carry away ideas, but no feelings; long since, with me, the heart has been dead—the head alone lives. I link my passions and my actions together with curiosity, but not with interest. There are in me two men: the one lives in all the fulness of this expression; the other thinks and judges the first. The one is going, perhaps, to bid you adieu for ever, and the second—

It is Lermontof who judges Russia. The heart of Petchorin is not dead, nor can the earnest, fervid, passionate, and despairing accents of the poet make it appear so; simply it has not begun to live, to exercise the faculties of life. As Petchorin says of Grouchnitzky, Russia, "like all half-fledged youths, wishes to appear the full-grown man, and fancies that the deep traces of passion have given to his features the expression of age."

Lermontof disclaims identity with the creature of his imagination; yet there is a link—perhaps an unconscious one—between the poet and the "hero of his generation." Can a man disengage his existence from the atmosphere in which he breathes? The Czar we know; but we do not know the springs of thought yet undeveloped, but at work, in Russia. Men become liberal when impatient of a yoke; but all revolutionary ideas are not regenerative. Petchorin typifies the present; in the dogma of the Slavonian philosophers, the present is power—it contains the result of the past, the germ of the future. Lermontof effaces the past, and abhors the materials of the present; he challenges the future, and no voice replies from the depths of that dim mystery.

After this, how can one help being a fatalist! But who can be convinced that he ought, or ought not, to do such and such a thing? How often do we not take, as a proof, what is only an error of the senses, or of judgment? I love to doubt everything; this disposition does not prevent decision of character; far from it—at least, as to myself; I advance with the more resolution, because I ignore what awaits me. What can happen to me worse than death? Can one avoid death?

The liberal Russian repeats the last word of the Czar, "fatalism"—not only the last word of the Czar, nor of Petchorin, nor of M. Lermontof, but the last word of Russian philosophy—the word of a future without principle, without sympathy, and without hope. "The stars shone peacefully forth from the deep blue sky," writes Petchorin:

I smiled as I remembered that sages had once believed that these orbs exercised a fatal influence over our miserable quarrels about the possession of a spot of earth, or what men call their rights. These lights kindled, according to them, to shine on struggles and on triumphs, still burn with the same splendour, while the passions and the hopes have long since passed away with the men whom they animated! The celestial luminaries were to be, as fires kindled on the skirts of a wood, to serve as guides for the wandering traveller! But, then, what moral force, what power of volition, would one not acquire by the conviction that the centre sphere of heaven, with its innumerable hosts of worlds, watched over the interests of men, and followed them with unalterable, though mute sympathy? And we, their unworthy descendants, who crawl upon the earth without aim and without pride, without enjoyment, without fear, except that which involuntarily pervades the heart at the idea of an inevitable end—we are no longer capable of great sacrifices, for the happiness either of humanity, or of ourselves, because we know and feel that that happiness is impossible. We float along the depths of our indifference, from one doubt to another, as our fathers used to pass from error to error, without either the hope that sustained them, or that keen, although vague pleasure, which it is the privilege of the strong to experience in every struggle, against their fellow-creatures, or against fate.

The want of that faculty of judging, termed rectitude, principle, morality, is continually manifest in the author's estimate of the Russian character. The redeeming personage of the tale—the benevolent, genial, unsuspecting Maximus Maximitch—in the simplicity of his nature is no less innocent than the philosopher of any difference between right and wrong. Bela is carried away, at the instigation of Petchorin, from the dwelling of her father, a Circassian prince. Her brother's agency in the abduction is purchased by affording him an opportunity of stealing a horse from Kazbitch, one of his countrymen. Petchorin had seen Bela on the occasion of her sister's marriage-feast, and the first complimentary words the fair Circassian addressed to the stranger have a prophetic sound.

They were something to this effect:—"Our young dancers have graceful figures; their caftans are embroidered with silver; but the figure of the young Russian officer is yet more graceful, and his face is gold. He towers above them like a young poplar; but we shall not behold him grow and flourish in our gardens."

The episode of Bela is the most romantic and interesting in this volume of episodes; but we will not anticipate. Her father is killed by Kazbitch, in revenge for the loss of his horse, although the poor old man is ignorant of the proceeding, and searching for his lost daughter. Maximus Maximitch relates the circumstance of the murder committed by Kazbitch.

"His act procured him compensation and revenge at the same time," said I to the officer, to draw forth his opinion. "Without doubt," replied he; "looking at the matter in the light they do themselves, he was perfectly right." This reflection struck me; I could not help admiring the aptitude of the Russian for accommodating himself to the prejudices and customs of the people with whom he happens to come in contact. I am not certain that this aptitude is praiseworthy; but, at any rate, it proves the surprising flexibility of his nature, and a wholesome appreciation of the things which lead him to excuse evil, whenever it is the effect of necessity, and to accept it without a murmur when it is without remedy.

Yet Maximus Maximitch is more Slavonic than Tatar. Witness the touch of tenderness with which he recounts the death of Bela.

For my part, I hid my face in my hands, that I might not witness this spectacle; and I recited, I know not what prayer. Look you, now, I have often seen people die in hospitals and on the field of battle—but no! oh, no!—it was nothing to be compared to this. And then, I must confess it, one thing was very painful to me. In the face of death she never once remembered me—I, who had loved her as a father! If she had only said to me, "Adieu, my old Maximus Maximitch!" I think I could have died with her. But, heaven forgive her! And, indeed, what am I that she should think of me in that solemn moment?

And the conclusion—the summary of the whole matter, the result of the life of Petchorin, of the reflections and experience of Lermontof, the invariable conclusion of Russian liberalism, and warning to Europe—it is the acceptance of an evil without remedy, a progress that means destruction—the accomplishment of the destiny of Russia.

Here in this wearisome fort, I often recall to mind all that has passed; and ask myself, why I neglected to follow the course indicated by destiny, and which had I taken, peaceful joys and tranquillity of mind would no doubt have awaited me. But I could not have endured such a lot. I resemble a sailor, whose first breath was drawn on board a pirate vessel, and whose mind has been formed in the midst of tempests, and the whistling of bullets; thrown upon the shore, he feels weary and languid; and, regardless of tufted groves, and of the brilliant sunshine, he spends his time on the beach, listening to the monotonous murmur of the waves, and seeking to penetrate the hazy distance. In the faint horizon, which separates the boundless sea from the heavens, will he not discover the wished-for sail—at first sight resembling the wing of a sea-bird, then gradually becoming more distinct above the foam of the waves, as, following a steady course, it nears the solitary shore on which he stands?

We quit Petchorin, not the Caucasus. The next author on our list points to the same scene, but in an anti-Muscovite point of view.

#### CIRCASSIA.

The country of primeval mythology, the land of beauty and the golden fleece, has again in these latter days attracted the eyes of the world. Suddenly, like Pallas in the assembly of the gods, a people all armed bursts into life. This people, protecting where no other refuge appeared, presents itself a barrier to mighty conquests—a rampart against Russia. This people, shielding the empire of India, which England herself might fail in asserting, is by England recognised as her bulwark, while offering to her commerce a passage into Middle Asia. To the learned inquirer Circassia presents the image of that social condition which, for 2000 years, has elsewhere disappeared. To the people of Europe she displays an example of the spirit of liberty living on unchecked, and untroubled by the rise and fall of empires around. A glance at the map is sufficient to convey the importance of this region, the motives through which it is assailed, and the difficulties which those who assail it have to encounter. The eastern coast of the Black Sea, the western of that of the Caspian, are commanded by the Caucasus. The communications of southern Russia with Persia and Georgia are severed by the heights of the Caucasus. These mountains extend from sea to sea, from the mouths of the river Kuban and Terek, on the north, to the valley of the rivers Rehan, the Phasis of the ancients, and Kur, on the south; and over these are but two roads. The elevation of these mountains is higher, their breadth is double, their

length is three times greater, than that of the Pyrenees. One of these roads, the great military road from Mosdock to Tiflis, passes through the narrow steppe of the Wladi Kankas, which a thousand determined men may close against the largest army. Besides, it is so often destroyed by avalanches, that the maintaining of it costs the Russian government yearly 30,000 silver roubles. The other road, that from Kislac to Baku, on the skirt of the mountains along the Caspian Sea, has two difficult and important passes, which were so even in antiquity, Turkan and Derbend (in Turkish Demir Capu, the iron gate.) It runs so far eastward that it increases the length of the journey to Tiflis to 330 miles. Such a country presents insurmountable obstacles, so long as the inhabitants will remain free, to subjugation of it by arms, and to the operations of regular warfare. . . . The arms of Russia have not made the least impression on the tribes of the north-west. There, in the high country, between the left bank of the Kuban and the coast of the Black Sea, besides the Abbas and Abbarzecks, dwells the principal of the tribes of the Circassians, the Tcherkesses. Their hatred of Russia dates from the time when they first had intercourse with her. So early as 1785, when Georgia was subdued, but not yet incorporated, there appeared, according to Reinegg, in these regions, a religious zealot, Shakh Mansur, who, by his stirring exhortations, animated his countrymen with dread and hatred against Russia. This man was indeed, what he pretended to be, a prophet, when he preached the faith that it was only by unity the tribes could avert their fall. By the treaty of Jassy the Kuban became the frontier of Russia; and in the year 1793 the Tshernomorski Cossacks were settled on the right bank of the Kuban as warders of the frontier and outposts. The Turks had built several forts along the coast, especially in the latter half of the last century, in order to protect their commerce and to resist Russian influence. These positions, though one of them, Anapa, was the residence of a pasha, served in no way to secure them dominion over the territory of the free mountaineers. These posts during the war of 1810 and 1811 fell into the hands of Russia. Their restoration to the Porte was stipulated in the 6th article of the treaty of Bucharest, 12th May, 1812. How this stipulation was fulfilled, the Russian councillor of state Eichwald thus informs us: "As in the year 1812, at the time of the French war, an armistice was hastily made with Turkey, only in order to enable the troops engaged in that war to return for the defence of their own country, these forts were restored to the Turks; but a few weeks afterwards a counter order was sent to prevent them from being surrendered." . . . In the 4th article of the Treaty of Adrianople it was declared that the whole territory along the coast, from the mouth of the Kuban, the former frontier, to the fort Nicolai, the south-westernmost point on the coast of the province of Jura, should remain under the dominion of Russia. At the same time Russia concentrated her frontier south of the Caucasus, so that the districts gained from Turkey were united to her former conquests from Persia by one single frontier line from west to east, extending from the Black Sea to the Caspian, over Mount Ararat, and carried to a point seventy miles to the south of the river Araxes. From this time the so-called Caucasus was marked upon the map as a Russian province.

The above passages are quoted from an article in the second volume of the "Portfolio," entitled "Circassia and the Caucasus." Prophetic, ten years ago, of the important part Circassia might assume in the affairs of Europe, they serve now as corroborative evidence, and aptly introduce the argument, based on the same views, of Mr. Morell's small but instructive work—*Russia and England: their Strength and Weakness*. Mr. Morell urges the necessity of lending to the Circassians efficient assistance, and drawing from them in return even more efficient succour during the present war. He estimates at upwards of three millions the population of the Caucasian isthmus, subjugated, neutral, and independent, and their active military force at from 300,000 to 400,000 men. Half of these he contends, Circassian cavalry, "avowedly the finest light horse in the world," could, supported by British or the allied infantry and artillery, be mobilised and transferred as an attacking foe to the exposed points of the Russian territory. Suggesting various plans of extended operation, the author has condensed in support of his views a vast amount of interesting detail.

Mr. Morell illustrates by many striking anecdotes the courage and heroic constancy of the defenders of the Caucasus—those warriors who fight to the last man, to the last spark of life, without thought of surrender or the least swerving of the iron will. Their desperate bravery was signalised at the siege of Achulko, which lasted two months, although the Muscovites, with the art of civilised warfare, marched twelve battalions, under the German general Grabbe, to the assault of the mountaineers. During the

siege, the regiment of Paskiewitsch, consisting of three battalions, passing to the attack, the Russian officers remarked, "To-morrow two of these battalions will not be alive." One only returned from the storm. The valour of the Circassians is wrought to the highest pitch by religious enthusiasm, distinguishing especially that mystical sect of Mahometans which acknowledges for its prophet the chieftain Schamyl.

#### THE MURIDS.

The Murid fanatics, whose gallantry is beyond admiration, often devote themselves to death in battle, and swear never to yield. A Russian eyewitness relates that, on some occasions, the wild enthusiasm of these mystics is so great, that, during a siege, they are too impatient to await the assault of the foe, and alone, with their schashka (Circassian sword) in the right hand, a pistol in the left, and the kinschal between their teeth, they will jump from the rocks in the midst of the Russians. Let the reader imagine the alarm of the besiegers tranquilly encamped below, who are quite ready to expect the whistle of bullets from above, but are far from anticipating such a terrible missile—a man armed to his teeth. The Tschetschensian takes advantage of their astonishment, and, springing like a tiger into their midst, he shoots the first Russian with his pistol; then, taking his dagger from his teeth, he cuts and thrusts at the others like a madman, till he at length bleeds to death, pierced with bayonets. In such cases the Tschetschensian generally avenges his own death by sending two Russians beforehand into eternity, and his martyrdom is greeted with thunders of applause from his comrades above.

#### INDEPENDENCE OF THE CIRCASSIANS.

Russia's pretensions to the territory on the east coast of the Black Sea are based on the celebrated Treaty of Adrianople (1829), in which the Sultan resigned to Russia all the country situated between the Black Sea and the Kouban. Now it can be established, in the most conclusive manner, that the Circassians were never even nominally under Turkish rule, and that the Sultan had not the shadow of a right to dispose of their territory, according to his good pleasure, or rather that of Russia. Several of the Circassian tribes, though not near all, are Mahometans, at least nominally, including the coast tribes of the Shapsooks, Ubyches, Dshigeths, &c. These Mahometan tribes never stood in any other relation, however, to the Sultan, than that of all Roman Catholics to the Pope,—they regarded and respected him as the head of their Church, but were no more his subjects than the Catholics of Ireland are those of the Pope.

The Murid faith is derived from the doctrines of the Sufi, the mystical sects which from Persia extended their influence over the East, originating theological schools whose philosophic reveries and extatic spiritualism accorded with the contemplative and solitary instincts of the oriental mind. For some years past the disciples of mysticism have multiplied amongst the Lesghians and Tschetschensians. The Ulemas of Daghestan reformed according to their views the practices of Islam, reconciling the sects of Ali and Omar; and upon this basis Schamyl founded the political organisation which has rendered the Caucasus a yet impregnable barrier to the armies and ambition of Russia.

#### SCHAMYL.

This great man was born in the year 1797, in the Aoul of Himri, and was thirty-seven years old when he became chief of the Tschetschensians. He was distinguished at an early age for his unyielding temper, his grave and reserved character, his thirst for knowledge, and his ambition. He is described by some authorities as naturally of a weak constitution, which he has hardened by exercise and temperance; but many phases in his life seem to prove that he has naturally an iron frame. He used to devote whole days to solitary meditation, even as a boy, and the sage Mullah Djelaleddin succeeded in inspiring him with a love of the Koran. Initiated in the doctrine of the Sufis, he excited a great enthusiasm in his pupil, and prepared him for great achievements. This education took effect, and from the day when Schamyl stood forth as the successor of Hamsad Bey, all heads bowed before their master. Schamyl is not unworthy of being at the head of a people and the founder of a sect which has pronounced him to be a prophet. He is a man of middle height, of a fair complexion, with auburn hair and beard; he has grey eyes, a delicately chiselled nose, and a small mouth. A marble-like impassibility, which never forsakes him, even in moments of the greatest danger, pervades his whole person, and especially his walk and the immovable carriage of his arms. He addresses enemies and criminals without a trace of emotion or revenge. These characteristics may originate partly in his conviction that all his words and actions are immediately inspired and directed by God; he eats little, drinks nothing but water, though contact with the Russians has poisoned his people with a love of brandy; he only allows himself a few hours' sleep and passes all his leisure time in reading the Koran and in prayer; but when he speaks, the Daghestan poet, Bersek Bey, describes him as having "light-

ning in his eyes and flowers on his lips." In the first years of his government Schamyl dwelt in the little fortified village of Akulcho, where he had caused a stone house with two stories to be built in the European fashion by Russian deserters and prisoners. He was at that time so poor, that the soldiers were obliged to procure him the necessities of life; yet the power of religious enthusiasm made him as mighty as if he had the command of tons of gold. But the tribes of the Caucasus, unlike Christendom, prefer to serve God rather than Mammon. Schamyl has only to nod, and his Murids are prepared to encounter death. Even Scheik Mansur, who, fifty years before, inspired the mountaineers with his own heroic faith and patriotism, and stimulated them to desperate resistance against Russia, was only a renowned and a formidable warrior. But Schamyl is not only the Sultan and General of the Tschetschensians; he has also been declared the prophet of Daghestan since 1834, where the war-cry since that date has been, "Mohammed is the first prophet of Allah and Schamyl is the second." The capture of Achulko, which General Grabbe had anticipated as a death-blow to the influence of Schamyl, was the means of raising his consideration to the highest pitch by the apparently miraculous nature of his escape. Let the reader imagine the bold chieftain, the only survivor of the devoted defenders of that Aoul, reappearing among his people, at the very moment that they received the intelligence of the total destruction of Achulko. They were fully convinced that he was buried under its ruins, when he suddenly strode into their midst! It was clear that the finger of God was there, and the divine mission of their leader was henceforth based on an unshakable foundation. No victory could have raised him higher in their eyes than this defeat. After the loss of Achulko, Schamyl visited the Circassians in the Western Caucasus, projecting an alliance and combined operations between them and their countrymen in the Eastern Caucasus. Though the Circassians entertain the same hatred to the Russians as the other clans, serious impediments were found to a joint organisation of all the mountaineers, owing to jealousies, difference of idioms, and the religious indifference or paganism of the Western Caucasians. Thus for the time, though Schamyl met with a hearty welcome, he could not effect his object. At a later date, however, his daring irruption into Kabarda shook the whole population of the mountains. Moreover, on receiving the intelligence of the great defeat of the Russians by Schamyl near Dargo, the Circassians were stimulated to attack the forts on the coast of the Black Sea, of which they captured several, performing prodigies of valour whilst storming them. When Prince Woronzof was appointed Commander-in-Chief in the Caucasus, Schamyl was no longer the insignificant mountain chieftain: his power had become immense. The Avars, the Kists, the Kumucks, and numerous other tribes of Lesghistan and Daghestan were roused by the burning eloquence of the Prophet to unite with their old rivals the Tschetschensians. Though at the beginning he had only been the leader of a small band of followers, he was now the ruler of a people. It is evident that to accomplish this, the great mountain chieftain must have been endowed with a rare political genius and the strongest religious conviction. Schamyl is not only a brave and a skillful commander: events have proved that he is also a sagacious and clear-sighted lawgiver; otherwise he would never have succeeded in subjecting the chieftains of the other tribes, in introducing a theocratic monarchy in the midst of barbarism, in uniting hostile clans, in giving to all one common faith, in accustoming wild, irregular cavalry to systematic tactics, and in forming substantial and permanent institutions. This work has been accomplished by Schamyl. The new doctrine that he preached reconciled the antagonistic sects of Omar and of Ali; his victories dazzled the sons of the mountains and humbled his enemies, as well as the pride of the native princes. All the tribes that acknowledged the same faith were united by him in the same civil organisation, and the names of the petty territories and clans began to disappear. The territory under the rule of Schamyl is at present divided into twenty provinces, each of which is superintended by a *naib* or governor. All these *naibs* are not however clothed with equal authority, but only four of them, who are the most confidential and faithful friends of the Prophet. These men are regarded as the sovereign rulers of their subjects, whilst the others are obliged to refer to the chief for a sanction to their decrees. The organisation of the army is represented as a masterpiece of acuteness and discrimination, being precisely adapted to secure unity of discipline, without diminishing the warlike ardour of the individuals composing it. Each *naib* brings 300 horses into the field, and the conscription is effected as we have previously related, so that every ten families furnish one trooper, and the family to which he belongs is freed from taxation during the time, whilst his equipment and maintenance are provided for by the nine remaining families. Such is the standing army; but besides this there is also a militia or national guard. All the male inhabitants of the Aouls are exercised in the use of arms and in horsemanship from the age of fifteen to fifty. It is their special duty to defend their villages when they are attacked; but also, under certain circumstances, they

are bound to follow the Prophet in his distant expeditions. On such occasions every trooper of the regular army commands the men of the other ten families who support him. Hamsad Bey was the first who formed a corps of Russian and Polish deserters, including many officers. Schamyl has increased and extended this legion, which consists now of 4000 men of all nations. His body-guard consists in a band of 1000 picked Murids, who receive a monthly pay of about two dollars, and obtain a share of any booty captured. These life-guards are called *Murtosigats*, and all the Aouls contend for the honour of having some of their sons in the select corps. Schamyl never leaves his residence without an escort of 500 warriors belonging to this chosen band, in whom he places the most unlimited confidence, and who are reported to perform miracles of bravery. Schamyl only admits men into its ranks who are perfectly devoted to his cause and faith. They must be unmarried, and give all their time and energy to the defence and propagation of the faith. They are also required to follow the chaste and abstemious habits of their chief, and to give much time to religious duties. In the first instance, the income of Schamyl consisted only of the booty that he took, of which, according to traditional usage, one-fifth accrued to the leader; now, however, regular taxes have been introduced. The lands which had previously been devoted to the mosques, the priests, and dervishes, are now appropriated to the state; but the priests receive a regular income as a compensation, whilst the albedodid dervishes are drafted into the militia, and the infirm were sent out of Daghestan. The most eminent officers of Schamyl at the present moment are Achwerdu Mahomed, Hadschi-Murad, and Ulubey Mullah. The Prophet has drawn up a special code of laws, in which the punishments for military offences, theft, murder, treason, cowardice, &c. are accurately determined. Capital punishments admit of three degrees of severity proportioned to the gravity of the crime.

#### VOYAGES AND TRAVELS.

*The Land of Sinim: or China and Chinese Missions.* By the Rev. W. GILLESPIE. Edinburgh: Macphail.

*Pictures from the East.* By JOHN CAPPER, Author of the "Three Presidencies of India," "Our Gold Colonies," &c. London: Chapman and Hall.

(Continued from page 358.)

THE REV. W. GILLESPIE was for seven years the agent of the London Missionary Society at Hong Kong, and in the little volume before us he reports his impressions of China and the Chinese, more especially as regards the prospects of their conversion to Christianity. His experience, we regret to say, is extremely unfavourable. True conversion is rare, and the efforts of the missionaries are met by invincible prejudices. Often politeness induces them to hear, or even to look as if intimating assent, and that sometimes imposes upon the credulous preacher; but actual conversion in the shape of conviction is extremely rare. Indeed, recent events do not appear to have disturbed the Chinaman's implicit faith in his own superiority to any other people in the world, nor to have one whit diminished his contempt for the barbarians, as he still persists in calling us. These are the

REASONS WHY THE CHINESE WILL NOT BE CONVERTED. First of all may be mentioned the national pride and arrogance of the Chinese character, and their fancied superiority to all other nations. Imagining their own country to be the principal part of the world, and all other countries merely insignificant isles in the four seas around China, they have long been in the habit of regarding all foreigners with the most scornful and contemptuous feelings. Even the writings of Confucius and Mencius are pervaded by this spirit. They so evidently despise and dislike all foreigners, that they take no pains to conceal their disgust. A foreigner, in the estimation of the Chinese, therefore, means everything that is base, barbarous, and hateful. This feeling is still most studiously cherished and encouraged by the Government. And it was no uncommon thing, up to within the last few years, for large placards and government proclamations to be seen pasted on the walls and streets of Canton, denouncing foreigners as the vilest of beings, and holding them up to the execration of the populace, as guilty of the most flagitious and even unnameable crimes. And not only do they imagine that theirs is the only country under the whole heaven worthy of the name, but they also naturally and vain-gloriously presume that theirs is the only language of mankind, that the Chinese was originally the language of the human race, and that the uncouth dialects of foreign nations are but as the barbarous chatterings of beasts. Those foreigners who first went to China for the purposes of trade, being ignorant of the language, of course wished to acquire it, and the Emperor, upon a representation to this effect, graciously extending "his compassion to men from afar," permitted them to study it, that they

might thus be enabled to correspond with Chinese officials. And as all intercourse, commercial and diplomatic, is still carried on in their own language, they are flattered with the idea of its speedy and universal extension to the remotest nations. It is related of a missionary, still living in the north of China, that on the occasion of a visit into the interior, some years ago, the country people, seeing from his dress that he was a "red-bristled barbarian," marvelled greatly at his appearance, but expressed no astonishment at hearing him speak the Chinese language. They took it for granted that all men under heaven spoke one and the same language, and that this as a matter of course, was Chinese. As a natural consequence of the absurd ideas which they entertain of foreign nations, they think it impossible to learn any good thing from barbarians, and account it ridiculous in them to think of going to China to attempt to improve and instruct the Chinese people. The following passage, translated by Dr. Medhurst, from a Chinese tract against the missionaries in the Straits, gives a correct view of the opinions and prejudices of the Chinese on this subject:—"It is monstrous in barbarians to attempt to improve the inhabitants of the Celestial Empire, when they are so miserably deficient themselves. Thus, introducing among the Chinese a poisonous drug (opium), for their own benefit, to the injury of others, they are deficient in benevolence. Sending their fleets and armies to rob other nations of their possessions, they can make no pretensions to rectitude. Allowing men and women to mix in society and walk arm in arm through the streets, they show that they have not the least sense of propriety. And in rejecting the doctrines of the ancient kings, they are far from displaying wisdom. Indeed, truth is the only good quality to which they can lay the least claim. Deficient, therefore, in four out of the five cardinal virtues, how can they expect to renovate others? Then, while foreigners lavish money in circulating books for the renovation of the age, they make no scruple of trampling printed paper under foot, by which they show their disrespect for the inventor of letters. Further, these would-be exhorters of the world are themselves deficient in filial piety, forgetting their parents as soon as dead, putting them off with deal coffins only an inch thick, and never so much as once sacrificing to their manes, or burning the smallest trifle of gilt paper for their support in a future world. Lastly, they allow the rich and noble to enter office without passing through any literary examinations, and do not throw open the road to advancement to the poorest and meanest in the land. From all this it appears that foreigners are inferior to Chinese, and therefore most unfit to instruct them."

There are some truths, nevertheless, in this disagreeable portrait of ourselves, to wit, office without proof of fitness, and difficulties thrown in the way of advancement. The second obstacle is asserted to be the attachment of the Chinese to antiquity, and the extreme veneration which they entertain for their own sages.

Thirdly, another obstacle consists in the embittered feelings of the Chinese towards foreigners, and especially towards Englishmen, arising from recent events in their history. They are still smarting under a sense of defeat. We were spoken of in government proclamations as "contemptible sea-going imps, with their wooden dragons," that is, ships of war; and, in a memorial, it was bitterly noticed that "even the very beds of the people were taken by the robbers to snore upon." And not only is the late war with England bitterly remembered, but the continued contraband introduction of opium into their country keeps alive the hatred of intelligent and reflecting Chinese against the English name. Accordingly, the missionary is told that the bringing of the "poisonous dirt," as they call it, is contrary to the sage's words—"Do not unto others what you do not wish done to yourself." And the taking possession of Hong-Kong by the British is never mentioned by the Chinese but as an act of robbery. Ever since the conquest of India by the English, the Chinese have become increasingly afraid of England, and suspicious of her designs. "That English nation, whose ruler is now a man and then a woman, its people at one time like birds and then like beasts, with dispositions more fierce and furious than the tiger or the wolf, and hearts more greedy than the snake or hog,—this people has ever stealthily devoured all the southern barbarians," &c. The hatred and dislike with which they regard all foreigners is of course extended to the missionary. They hate him at first, not as a teacher of doctrines, but simply as a subject of the British nation. Those foreigners who have resided at Canton are more liable to have this fact brought unpleasantly under their observation, than residents elsewhere in China. After I had been about a year at Hong-Kong, learning the language, I went up to Canton, in the summer of 1843, and found the people very hostile and unfriendly. They had not then learned to distinguish between missionaries, and other foreigners, whose object in going to China was to fight, or make gain. The patience and long-suffering of the Christian teacher were construed into cunning and treachery. They used to come into my house on missions of inquiry; and, after looking at me, say aside, "He's not at all a

fierce-looking fellow for an Englishman." But they hesitated not to accuse me as an agent of the British Government, sent out to wheedle and seduce the people, and "buy their hearts" away from the Emperor.

The fourth obstacle is stated to be the extraordinary nature of the Chinese language, which prevents us from conveying our ideas in it. The meaning of the words depends upon intonation.

#### THE LANGUAGE.

Every vocable in the language is capable of being pronounced in six different tones of voice, and of conveying six meanings, totally different from each other, according to the tone given to it. Pronounced in one tone, it conveys one meaning, and is represented by one written character; pronounced in another tone, it conveys an entirely distinct meaning, and is represented in writing by another character altogether different. The correct and distinct enunciation of these tones is the chief difficulty in learning to speak the language. I have seen a native teacher beat his scholars severely for giving a false tone in reciting their lessons. These tones are stereotyped and fixed, and must be learned, as part of the word, at the same time that its form and signification are mastered.

Some curious instances are given of the mistakes thus produced.

Some police officers came one day to the residence of a foreigner at Canton. A riot had been occasioned by some Chinese, and several German missionaries had paid a visit to the same place about the same time. These police-officers inquired respecting the "fan jin;" but, as these words mean either criminals or foreigners, according as they are pronounced in one tone or in another, the person of whom they made the inquiry could not discover whether they were seeking the Chinese offenders or the German missionaries. Two missionaries were crossing the hills at Kow-lung, and on the top of the hill they found a small arbour, where travellers might rest and obtain tea and cakes. One of the two, newly arrived, intended to ask the keeper of the arbour if he was accustomed to sleep there, but, instead of doing so, the question really turned out to be, "have you any warm water here?" Pronounced in certain tones, "kwan shuey" means "warm water," and in other tones "accustomed to sleep." The phrase, "cha peen," means "tea is ready," or "is tea ready?" but, pronounced in certain tones, it also means "take hold of your tail;" and a Chinese actually did misunderstand it in this sense on one occasion: the tail was laid off, and brought inquiringly round to view. Another foreigner had acquired the habit of intoning the pronoun "ngo," which means "I" ("ngo tze ke" "I, myself," in such a way that it had the strange effect of meaning "the goose, myself." A mistake, about as startling as the above, was committed by myself when learning the language. I told my Chinese servant one day to give the dog a dish of food, *ngau tseang*, "raw tripe;" but, as I intoned the words, they meant, to the lad's consternation, "give the dog a dish of gods." And, besides all this, there is still another difficulty arising from the use of aspirates, for distinguishing words which have exactly the same tone. For example, *tung* and *t'ung*, the one signifying cold and the other pain, have the same tone, but different written characters. A nice ear is required at the missionary hospital to distinguish between "pain in a limb," or merely a "feeling of cold" in it, and not unfrequently physician and patient question and answer each other on a system of cross-purposes.

There is an immense amount of interesting information in this little volume, which we commend to all who desire the testimony of a competent observer.

Mr. Capper's excellent *Pictures from the East* were written, he states, "during a long sojourn in Ceylon;" and, having already appeared in the *Household Words* and *Edinburgh Journal*, do not stand in need of introduction. Mr. Capper desired to convey "a more vivid conception of some phases of life in our Eastern dependencies than may be derived from other sources." He has been perfectly successful. Take, for example, the following extract from a graphic description.

#### A STREET IN CEYLON.

Round the Great Lake, past the dry, stagnant, putrid fort-ditch, into that part of the Black Town known as Sea-street. How different from the quiet, broad Dutch streets, or the cool shady lanes and their fine old burgher mansions! Here all was dust, and dirt, and heat. A dense crowd of people, of almost all the nations of the East, was passing to and fro, not, as with us, along the pavement—for there was no foot-way—but horses, bullocks, carriages, donkeys, and human beings all hurried along pell-mell: Arabs, Moormen, Chinese, Parawas, Cingalese, Kandyans, Malays, Chitties, Parsees, and many others, were jostling each other in strange confusion. I shuddered as I beheld a brace of overheated bullocks, in an empty cart, rush madly past me into the midst of a whole host of men, women, and children; but, strange to tell, no one seemed any the worse. There was, to be sure, a little rubbing of shins, and a good deal of Oriental swearing, on the occasion; but no

more. A vicious horse broke away from his Arab leader, and dashed across the street, and down a narrow turning, where women and children seemed to be literally paving the way. The furious animal bounded over and amongst the living pavement, knocking down children of tender years, and scattering elderly females right and left, but still harmlessly. I felt puzzled at this; but concluded that they were "used to it." The thronged street, along which I was slowly travelling, appeared to be the only thoroughfare of any length, shape, or breadth. From it diverged, on all sides, hundreds of dwarf carriage-ways—turnings that had been lanes in their younger days. They were like the Maze at Hampton Court, done in mud and masonry. I have often heard of crack skaters cutting out their names upon the frozen Serpentine; and, as I peeped up some of these curious zigzag places, it seemed as though the builders had been actuated by a similar desire, and had managed to work their names and pedigrees in huts, and verandahs, and dwarf walls. Into these strange quarters few, if any, Europeans ever care to venture; the sights and the effluvia are such as they prefer avoiding, with the thermometer standing at boiling-point in the sun. . . . There was business, however, going on here and there. The fisher and his boy were patching up an old worm-eaten canoe, ready for the morrow's toil: another son was hard at work upon the net that lay piled up in the little dirty verandah. Next door was a very small shoemaker, sharing the little front courtyard with a cooper, who did not appear to be working at anything in particular; but was rather disposed to soliloquise upon buckets and tubs in general, and to envy the hearty meal which a couple of crows were making of a dead rat in the street. Farther on was a larger building, but clearly on its last legs, for it was held up by numberless crutches. It was not considered safe to hold merchandise of any description; and, as the owner did not desire the trouble and expense of pulling it down, he had let it out to a Malay, who allowed strangers to sleep in it on payment of a small nightly fee. As I passed by, a crowd of poor Malabars, just arrived from the opposite coast of India, were haggling for terms for a night's lodging for the party, and not without sundry misgivings; for some looked wistfully at the tottering walls, and pointed, with violent gestures, to the many props.

#### FICTION.

##### THE NEW NOVELS.

*Magdalen Hepburn: a Story of the Scottish Reformation.* By the Author of "Margaret Maitland," "Adam Graeme," &c. 3 vols. London: Hurst and Blackett.

*Creve-Rise: a Novel.* By JOHN CORDY JEAFFRESON. 3 vols. London: Hurst and Blackett.

*Matrimonial Shipwrecks; or, Mere Human Nature.* By ANNETTE MARIE MAITLAND. 2 vols. London: Routledge.

*Ambrose the Sculptor: an Autobiography of Artist Life.* By Mrs. ROBERT CARTWRIGHT, Author of "Christabelle," &c. 2 vols. London: Smith and Elder.

*Phillip Rollo; or, the Scottish Musketeers.* By JAMES GRANT, Author of "The Romance of War." 2 vols. London: Routledge.

The authoress of "Margaret Maitland" has hitherto distinguished herself by the faithful portraiture of middle-class life in Scotland in her own time. She has now attempted a higher flight, and *Magdalen Hepburn* comes before us in the shape of an historical romance; the time, that gloriously stirring one of the Reformation in Scotland; the characters, all the personages of note who flourished in that time, introduced to us through the medium of the heroine, *Magdalen Hepburn*, the motherless daughter of Sir Roger Hepburn, of Lammerstone, whose fortunes are cast in the thick of the conflict, religious, political, and social, then raging, and whose hopes and fears, loves and disappointments, perils and escapes, we follow with breathless interest through the three volumes before us. Enough to say that the authoress has shown at least as much capacity for the romance as for the domestic novel; indeed, she has here given proof of a power of imagination which we had not suspected. In many of her descriptions she equals Scott, although she falls below him in the art of realising her characters. In these pages they are shadowy; we are conscious that they are imaginings; we contemplate them as clover fancies; we do not think of them as creatures of flesh and blood, whom we have veritably seen and known. This, however, is the universal defect in historical novels written by ladies; we do not even except Jane Porter's "Scottish Chiefs," spite of the interest every reader must feel in that popular story. Apart from this common fault, the romance before us is extremely

attractive. We doubt not that it will command a much wider circle of readers than either of its predecessors from the same pen, and that it will be far more popular; and therefore, without further criticism, we commend it to the libraries and to their patrons.

The name of Mr. Jeaffreson is new to us. It is, we believe, new to literature. Who is he? The name has a very American aspect; but an American could not paint rural life in England so truly as it is painted here. The sketches of "the ancient market town of Crewe-Rise," of the twin brothers Butler, Benjamin the doctor, and Charles the vicar, so like and yet so unlike, having such "a deep love and high admiration for each other;" of Mary Meltoun and her sister Constance—the former full of kindness, and imbued with profoundest reverence for the latter, styled the Roman Empress, who affects a stately dignity, aspires to authorship, lives much in her study, and only occasionally condescends to the commonplaces of life; of Mary St. Ives, the governess, well born, but condemned by misfortune to that most awkward position for a lady who has feelings, with her intelligence, her warm temper and morbid pride; of John St. Ives, the graceful but weak-minded man of fashion; of Lady Blanche, concealing an imperious temper under mildest manners; of these and many others, forming the society of *Crewe-Rise*, Mr. Jeaffreson's novel is constructed with a skill in the portraiture and a vigour in the description of the scenes and circumstances in which they meet and form the entanglement that makes the plot, such as we have rarely found—such, indeed, as no new novelist of recent date has exhibited. The style is good, lively, luxuriant of ideas, and flavoured with a spice of humour that gives it piquancy. It is not often that such spirited dialogues are found in English novels as cheer us here; and if there is the universal English fault of the want of ingenuity in the invention of the plot, this story has at least the merit of being made the best of by the manner in which it is told. We heartily welcome the appearance of Mr. Jeaffreson as a promising addition to the corps of our novelists, confident that he needs but practice and care to take a very high place among them; and we seldom felt more confidence in recommending a new novel to the regards of our readers, than we do in thus bringing to their notice the merits which we have enjoyed in *Crewe-Rise*.

Smartness is the characteristic of *Matrimonial Shipwrecks*. There is an energy and liveliness in the composition that carry the reader onwards so pleasantly, that he forgives defects in artistic construction of plot and consistent development of character. The authoress has designed to show the consequences of injudicious marriage—an old theme, that cannot boast of much novelty in its treatment by the fair hands from which these volumes have proceeded. Although not entitled to a high place among the novels of the day, it is fully of average merit, and will agreeably while away an idle hour.

Mrs. Cartwright is an enthusiast in the cause of art. It is her purpose in *Ambrose the Sculptor* to maintain by example the proposition which she asserts in her introduction, that "art is a life, not of one man, but of generations; it is a history of mind and men. But one man can embrace in his career but a small portion of the long progress of art. Every artist must begin, and it is long before he can reach even the outskirts of high art. Can the patronage, the honour which is willingly and deservedly bestowed on the profession and the highest names in it, be indiscriminately lavished on the working majority ere they have attained the eminence of fame? It is impossible: general patronage is all the majority can look to until the celebrity of some work raises the name of its author to public notoriety. Now this working part of his career is of necessity the greater part of the life of the artist; and, if he meets due honour in the latter half of his career, it is unreasonable to complain of neglect in the former portion, when the pinnacles of fame were occupied by an older race. It may be disheartening, but it is not cruel; it can hardly be ordered otherwise. The man who shows most mental courage in persevering through long years of severe training, and whose strong heart bears the suffering of disappointment and delay, has already proved that force of mind which is the highest moral qualification of an accomplished artist."

This is the sober and sensible philosophy which Mrs. Cartwright has proposed to illustrate by a fiction in the form of an autobiography of a

sculptor. It is designed to read to artists the lesson so difficult to learn—to labour and wait. Patience and perseverance are the only sure pathways to success in any pursuit; and even genius is not exempt from the common lot. It must hope on, toil on; and, if it be worthy, fame will come at last. Disraeli prophesied of himself when he made Contarini Fleming, in reply to doubts suggested of his own future fortunes, write merely "Time." Ambrose the Sculptor is made to struggle through difficulties upward, sustained only by his own confidence in himself. The conception is a fine one; the fault in its execution is, that his difficulties proceed from circumstances common to all, and which might equally have affected a tailor or a greengrocer. To make a perfect lesson of it Mrs. Cartwright should have represented him as struggling more with troubles and trials peculiar to an artist, and growing out of an artist's position and duties. Love, for instance, and the other stock incidents of commonplace novels, play an important part in this one. But surely these are not peculiarly the troubles of an artist's career? For the rest, it may be said that there is in this fiction much good sense, some just and wholesome sentiment, and good deal of romantic interest gracefully expressed.

*Phillip Rollo* is an historical romance of the seventeenth century. Mr. Grant is a military man, and he excels in descriptions of a soldier's life. His experiences, although of the nineteenth century, help him in depicting the career of a soldier two hundred years ago—for in substance they must be very similar—and he is thus enabled to infuse a lifelike spirit into his fiction which mere imagination can never impart. Philip Rollo, whose career is supposed to be celebrated, is the younger son of a Highland chieftain at the period of the Thirty Years' War, sent abroad to seek his fortune, and finding employment in the Dutch army. All sorts of adventures befall him, thronged so thickly that the story never flags. Mr. Grant's invention is fertile of situations, and there is as much incident as would furnish two ordinary novels. This will greatly recommend *Phillip Rollo* to the regards of those who are weary of the want of story so conspicuous in modern English fiction.

*Revelations of an All-round Collar* is a brochure designed to illustrate the life of a modern "fast" young gentleman. It is a truthful picture, not very edifying, as may be supposed. The illustrations will be its chief attractions.

#### PERIODICALS AND SERIALS.

MR. TOMLINSON'S *Cyclopædia of Useful Arts* is fast drawing to a conclusion. It has reached to the letter W, and without once having an irregularity in publication, or any falling-off in the quality of the contents.

The new number of the *Westminster Review* is more than usually various in its contents, and there is more catholicity in the treatment of them than we have seen before. It opens with an article on "Cardinal Wolsey," a temperate, but therefore the more effective, vindication of his character from many of the reproaches which have been heaped upon it by historians and dramatists; the latter having, probably, influenced public opinion much more than the former. An eloquent defence of "the Beard" against the assaults of the razor is the subject of the second paper. But we doubt whether it can be written into fashion in England. Unfortunately for it, the movement has begun at the wrong end of society. The fashion is never set but by the upper classes; and we suspect that, so long as the wearing of a beard is deemed, as now, the mark of democracy rather than of aristocracy, comparatively few will have the courage to wear so manifest a proclamation of the class to which they belong. In this country even the most violent democrats desire to be taken as belonging to the upper classes. The distinction of classes by dress being extinguished, it may, perhaps, be desirable to preserve it by some such sign as the beard. "The Civil Service" is next treated of, and many practical suggestions are offered for its reform. An essay on "Parody" pleasantly varies the more serious discussions, and precedes a spirited review of the "Russio-European embroilment," which takes too much the tone of what may be termed the Foreign Refugees party—a noisy if not a numerous one—and whose approval of the war is based upon the hope of its resuscitating revolution. "Wycliffe and his Times" and "Comte's Philosophy" are severally handled with much ability; and lastly there is a singularly powerful essay on the "Fact and Principle of Christianity," very heterodox, but not the less interesting, because it maintains its views with temperate argument, and invites refutation with the same weapon.

There is no greater mistake than to attack infidelity with abuse. It can only be put down by a calm appeal to the reason.

Dr. Winslow's *Journal of Psychological Medicine* has special claims upon the reviewer. It is the only periodical devoted to the advancement of the science of mind by the only means by which progress in it can be made—the gathering together of facts. The new number opens with an interesting article on the "Psychology of Monomaniacal Societies and Literature," classifying under that term the various forms of Magnetism, Hahnemannism, and many other isms. "The Psychology of Locke" is a trial of "the system" of the great philosopher by the tests of modern discovery, and it endures the trial. "Spiritual Pathology, or the Autobiography of the Insane," reads a solemn lesson to parents and teachers of youth, and of self-government to the grown-up. "Criminal Lunacy" and "Medico-Legal Evidence of Insanity" dissipate many fallacies on these important topics.

Blackwood's best article this month is on "Evelyn and Pepys," whose characters and careers are contrasted in their various stages as connected with the times in which they lived, producing a picture in the mind which cannot fail to impress itself upon the reader's memory. It is a paper worthy of Carlyle's best days. Next in interest to that is an article on "Riddles," in which a great number of very clever, and we presume original ones, are collected. So far, "The Secret of Stoke Manor," the new serial novel appearing in *Maga*, is heavy and unpromising; the writer is too minute in description, and too tedious with his introductions. The paper on "The Canadas" is full of valuable statistical matter.

Bentley's *Miscellany* for July continues Grace Greenwood's "Haps and Mishaps of a Tour in Europe," which are clever and amusing. "The Theatres of London" is the title of a paper on their past and present history, abounding in curious information. Many serial novels and short tales vary the pages, and make pleasant reading of the whole.

The *Gentleman's Magazine* has an article of great present interest on the "Political Constitution of Finland," in addition to its gatherings of antiquarian lore, its historical, regular, and invaluable obituary.

The *Eclectic*, the monthly organ of the Evangelical Dissenters, has but two articles on topics properly belonging to it, viz., "Edward Irving" and "Conflicting Tendencies of Modern Theology." We miss its racy political articles.

Hogg's *Instructor* is becoming really a magazine, as it ought to be. It opens with a powerful paper on "De Quincey and his Works;" and among others, introduces an interesting description of "Edinburgh Hospitals and the Hospital System."

The seventh part of Messrs. Blackie's magnificent work, *The Imperial Gazetteer*, is now before us. It advances from the letter P. to the letter S. The information has been laboriously collected; the typography is beautiful; there is a multitude of maps and engravings; and when completed it will be by far the best Gazetteer in our language.

The *Rambler* (why such a title?) is a Roman Catholic magazine. Its most remarkable paper is entitled "Was Shakespeare a Catholic?" which the writer answers by asserting that he must have been so at one time, if not always; and he cites a multitude of passages in proof. But just as many might be cited to show he was a Protestant, or almost anything else; for Shakespeare, as a good dramatist, makes his characters utter their sentiments, not his own.

The *Railway Miscellany*, edited by Robert Gordon, Esq., is a sort of magazine, containing original and selected matter, chiefly the former, for reading in railways, and consisting of facts and fancies, gaieties and gravities.

The second part of Mr. Barnard's *Theory and Practice of Landscape Painting in Water Colours* contains minute instructions for the learner, with some beautiful specimens in coloured lithography.

Chambers's *Journal* for July has for its most attractive feature Mr. W. Chambers's Tour in America. The usual contents of this popular miscellany will be found in its new form, or rather under its new name, for it has not changed its shape.

Wright's *History of Scotland*, Part XIV., continues the history to the year 1640.

We have before us the first part of a new serial, entitled *England and Wales Delineated*, by F. Dugdale. It is, in fact, a gazetteer on a new plan, part of each page being devoted to an alphabetical list of the parishes, with their distances from the nearest railway-station, from the county town, and from London.

The *Monthly Journal of Industrial Progress*, by Wm. R. Sullivan, abounds in information aiding the progress of industry in Ireland.

The forty-first part of the *Crystal Palace* contains six beautiful engravings of the contents of the old palace.

The July number of the new series of the *Journal of Sacred Literature* flourishes under the editorship of the Rev. H. Burgess. Its contents are prudently limited to topics appropriate to its design. There is no attempt to mingle general with sacred literature; nor in the treatment of the various subjects is there the slightest trace of sectarianism: in this adopting the successful policy of the *CLERICAL JOURNAL*. An "Historico-Geographical Sketch of

Bashan;" an "Exposition and Translation of the 49th Psalm;" the "Chronology of the reigns of Sargon and Sennacherib;" the "Identity of Cyrus and the Times of Daniel," are among the themes discussed; and the titles of them will convey to the reader the best notion of the contents of this quarterly.

The forty-third part of *Tomlinson's Cyclopædia of Useful Arts* completes a work which will be an invaluable addition to the library of reference.

The *Ladies' Companion* for July contains a portrait of the Empress of Austria, a plate of the fashions, and the usual variety of light reading by graceful pens.

The *Church of Scotland Magazine* for this month has some well-written essays and reviews, in addition to the usual gathering of ecclesiastical intelligence.

*Home Thoughts* is the name of a very cheap monthly miscellany, which has been transferred to the editorship of Mr. Octavius P. Owen, who has enlisted many contributors of some note in the literary world. It promises to be very pleasant reading. There is great variety—tale, biography, essay, and poetry—and more ability than is often found in periodicals of a higher price.

The second number of the *Journal of Progress* opens with the serious inquiry, "Is religion taught in our schools?" The answer regretfully returned is in the negative. There is also a clever analysis of Dickens's new tale, "Hard Times," which deserves the severest rebuke, and receives it here, couched in most respectful language.

The *Art Journal* for July contains an engraving of Macclise's "Hamlet," in the Vernon Gallery; and two others, a Watteau, and Slingemeyer's "Death of Nelson." All the art-news of the time is gathered here; and there are many woodcut illustrations, besides the large copper-plates, each one of which is alone worth the price of the entire number.

The eleventh volume of *Chambers's Repository of Instruction and Amusing Tracts* contains an account of "Mont Blanc;" a "Life of Lord Clive;" "The Russian Moujik;" a "Visit to the Himalaya;" and a notice of the Poets of America.

The new number of the *Journal of the Royal Agricultural Society* contains Mr. Clarke's Prize Essay on Trench Draining, which should be read carefully by all about to undertake that process on a large

scale. The "Use of Town Sewage as a Manure" is another interesting question very ably treated. "Light Land Farming" will be read with profit by the owners and cultivators of the soil so designated. "Farming in Oxfordshire" fully describes the course of husbandry adopted there.

The fourth part of *The Land we Live in* describes Liverpool and Manchester. It contains a multitude of first-rate engravings, and is quite a traveller's hand-book for England.

The second part of *Random Readings for the Rail* is an excellent selection of original and extracted matter.

The new number of the *Biographical Magazine* contains memoirs of Schamyl, the Sultan Prophet, of Elizabeth Fry, Hugh Miller, and James Philpot Curran.

The eleventh part of the *Cyclopædia of Sacred Poetical Quotations* is as good as its predecessors.

Part III. of the *New Testament Commentary and Prayer-book*, by the Rev. J. Fletcher, and the *Home Companion and Family Friend* (Orr and Co.) are among the other serials of the month.

## FOREIGN LITERATURE.

### THE CRITIC ABROAD.

WHATEVER M. Guizot pleases to write pleases the world to read. Let it be civilisation, French history, English history, republicanism, Monk or Washington, and he has such a happy way in his periods that we glide along his pages, leaving behind our own prejudices to take up with his, for the nonce at least. His "History of the English Revolution" is more graphic than any history of the same event written by English historians. His command of the material of English history is astonishing; and, standing at a distance, he is not so likely to suffer from political malaria as have suffered our own Whig, Tory, and Republican writers. Didier of Paris has brought M. Guizot once more to light in two volumes octavo—*Histoire de la République d'Angleterre et de Cromwell, 1649-1658* ("History of the English Commonwealth and of Cromwell"). We beg to assure all the world, who may care the price of a number of the *Crutic* in the matter, that we are sincere monarchists, and most loyal subjects of Queen Victoria; but this Monsieur Guizot paints our English commonwealth in such glowing colours, and so impartially, that some rebellious thoughts are apt to arise within us. He does justice, as we think, to Charles, justice to the much-abused Long Parliament, and justice to the son of the Huntingdon brewer and his "Ironsides." Charles was a gentleman, "worthy of respect" as a gentleman, well-meaning but weak-minded; and, through mistaking craft for sound policy, he was a bad governor—a bad ruler of his subjects. Such is M. Guizot's judgment. Cromwell is his historical favourite; and to his favourite he does full justice as a soldier, a statesman, and a ruler. Faith favoured the Roundheads;—faithfulness was the misfortune of the Cavaliers. Preaching from tub-heads made thousands Puritan and Presbyterian; preaching from pulpits barely kept men loyal who were, from a kind of instinct, disposed to be loyal. The men who prayed and sung psalms were, after all—much as has been said of their hypocrisy—as good, and better soldiers, as it proved in the end, as the rollicking, devil-may-care dogs who swore, swaggered, drank, and sent, as far as they could, Puritans and Presbyterians to damnation. The "History of the English Revolution" came down from the beginning of the reign of Charles to 1648, when Charles took off his cloak at Whitehall, then his coat, and then put on his cloak again to lay his head upon the block. Guizot tells this part of the tragedy with much pathos. The present work takes up the tale from 1649, and carries it on to 1658, when the Protector of England died. When M. Guizot has to do with purely historical evidence he does well. When he has to do with those small details which represent the life of a people in their habits, feelings, and customs, he rather fails—fails, because he cannot realise sufficiently English life, in its minute points, in the seventeenth century—fails, because to very few is it given, to give able exposition of the inner life of a people. What a singular picture, if we could have it, would be the picture of English citizen life two centuries ago! London life, say! The boisterous apprentice, the psalm-singing

hosier, the exhortative cobbler, the expositive bellows-mender, the prophetic tailor, the ready-to-sacrifice-all cheesemonger; with the discreet gentlewoman, who had her inward leanings towards Episcopalianism, and her outward bearings towards Presbyterianism and clay-built conventicles; and the meek miss, who would rather have been worshipping with her father's apprentice in Gravel-lane than elsewhere, enlivened by the outcry of Mr. John Bunyan, of Bedford—such are pictures which Englishmen alone, entering into the language, feelings, and history of the people of the seventeenth century, can alone paint.

One word more. Like other denizens of London, we have paid our visit to the Crystal Palace, and of the visit have made much in the way of improvement. The old world and the new world were before us—old ways and new ways—men of the past and men of the present—crowned boobies and regal fustian-jackets; and among the statesmen, and soldiers, and heroes of England we sought for a portrait, a statue, a similitude of "Old Noll," Protector of England and believer in the Lord of Hosts, and found it not. His historian is there, and some whose fame may ripen before the expiry of the century are there, like undeveloped gooseberries; but Oliver Cromwell, thorough Englishman, shall have no niche in the palace of Westminster, nor a square yard of canvass in the palace of Sydenham, because he was an Englishman, and a soldier, and a statesman, and because he upheld the honour of England abroad, and made some foreign princes know that they had not a right to do what they liked with their own.

Curious it was, in the very year when English republicanism made a king shorter by the head that a man in France placed royalty's neck in jeopardy; and that there was a "Day of the Barricades," and a royal flight to escape an indignant population two hundred years exactly before the "Day of the Barricades" in 1848, when a royal John Smith landed in a mean fishing-boat at an obscure haven in England. Curious above all, that this M. Guizot, whose praise we have been speaking, should have been the man who hastened the Orleans flight, by not yielding a little to an eating and drinking democracy. Cardinal Mazarin was the man of 1848—a crafty man—a bland man—a man with whom it was difficult to quarrel. So very soft was this Mazarin, so very gentle and well-spoken, so very plausible, so unostentatious in his person and appointments, that it was impossible to doubt him. Yet, somehow, taxes fell heavy upon the nobles, and, of course heavier in those days, upon the people; and all the while the self-denying Mazarin was getting rich—plethoric in wealth—a French Cæsus. There was, as we should say now, a "strike" upon this occasion, and the Cardinal had to abscond, and eke the royal house—little Louis (incipient Louis XIV., then ten years of age) among the number. This Louis never forgot the indignity thrust upon him. There were no newspapers in those days, nor editors caring by leading article to brave King's Bench Prison or Bastille; but there was a set of gentlemen keen in satire—the gentlemen of the *Fronde*, who did duty quite as well. They were really gentlemen,

who could sport clean linen, and write good sense in a plain hand. From this circumstance the public two hundred years ago had a variety of jokes, good, bad, and indifferent—a variety of popular songs sung by blind and lame minstrels about the streets of Paris—and a variety of pamphlets written by the *Frondeurs* or "jokers" of the day. The Historical Society of Paris, thinking that some of these jokes and Parisian punchades are worth revival, have published *Bibliographie des Mazarinades*, edited by C. Moreau, in three volumes; and also *Choix de Mazarinades*—choice bits of wit thrown at the bland, money-making cardinal. To Frenchmen these Mazarinades have more significance than to ourselves; and we are obliged to say, in favour of French wit, that it is more perennial and abiding than English wit, which, like wit in general, will not bear translation. Thus, our fathers laughed at Gillray's pictorial wit-distorted history on paper. We, sons of the fathers who were verdant in the days of the Pitts, Foxes, Sheridans, and Princes Regent, can see nothing at all in the obscenities and obscenities of this class of wit to laugh at. Thus, also, our far more pure and genial contemporary *Punch* will be nearly unintelligible to the lads and lasses of A.D. 1901. But French wit, which, like all other wit which depends upon a restricted use of words, is perishable, is so very often compounded with humour, which is imperishable, as it is independent of forms of speech having a local or transitory meaning only, that we can laugh at jokes made during the regency of Anne of Austria, and at the "quips and cranks" of the gay gallants and fair ladies of the court of Louis Quatorze. There is wit in the *Mazarinades*, and humour too. The gentlemen of the *Fronde* were good punsters and caricaturists, but very indifferent rhymesters. Their rhymes, nevertheless, found bread for many a blind beggar of Paris, who had an audience as attentive and applauding, as he drewled them out to popular airs in the streets, as ever had a *La-bla-che* or *Grisi* within the walls of a theatre. Of course there was an attempt made to "put down" obnoxious songs and biting pamphlets; but, for all that, people would listen to the ballad and buy the forbidden brochure. It is from such collections as the present that the historian is able to discover and indicate the feeling of a population in reference to its governors. Here is the title of one of the republished tracts: *Tarif de Prix dont on est convenu dans un Assemblée de Notables, tenue en présence de Mrs. les Princes, pour récompenser ceux qui délivreront la France du Mazarin, &c.* ("A Tarif of Prices agreed upon in an Assembly of Notables. . . . to recompense those who shall deliver France of Mazarin, justly condemned by Sentence of Parliament.") Of course the "tariff" is a joke. Thus, by way of extract:

To him who shall shoot him in church, a matter which should trouble no one's conscience—6000 crowns.

To those of his domestics who, serving him at table, shall give him a dig in the ribs with a poisoned blade—50,000 crowns.

To the *valets de chambre*, who shall smother him between feather-beds, chaff-beds, sand-bags, or amid heaps of dead men's bones; or who, to stifle him, shall make use of running nooses, towels, or garters; or

who, shaving him, shall make a mistake with the razor; or who, putting on *la chemise*, shall hug and dag him with a poisoned dagger—70,000 crowns.

And so on runs the tariff till we come to the ladies, who also are to have their reward.

To all the women and maids of court, or other ladies of the town, who shall fan him with poisoned fans, choke him with worsted balls, or slip into his gullet velvet patches to stop his breath—the sum of 50,000 crowns: which shall be settled upon them by Parliament, which will see that they are married within the year; their age, be it what it may, in no ways operating to their prejudice.

Mazarin could not eat, drink, or sleep, but the wits of the day were down upon him. Another pamphlet runs: *Ordre donné par le Mazarin à son Maître d'Hostel pour un Plat*, &c. ("Mazarin's order to his cook for a plate of something nice for every day in February next, leaving the rest to the bounty of the Sieur Euzenat.") Of the dainties ordered we have—

For the 1st day of February, *un potage de santé*—a dish of health-soup, garnished with a quarter's clippings from the wages of public servants.

For the 5th; a dish of eggs in black butter (*un plat d'œufs au beurre noir*), garnished with a wind from Dunkirk.

For the 20th; a pistachio-pie (*tourte de pistaches*), garnished with a declaration whitewashing the King of all his debts (*garney d'un déclaration portant banqueroute générale de toutes les dettes du Roy*.)

We cannot answer for the accuracy of our translations here, any more than we can boast a knowledge of cookery.

Let us make mention of a whole batch of "war books," which, in Paternoster-row language, are "just out:"—*Voyage à Constantinople*, &c. ("Journey to Constantinople, Wallachia, Moldavia, the Black Sea; with a map and plates") by Gustave Doré and Bocourt. This Bocourt writes also *Voyage en Russie*, &c. ("Travels in Russia, St. Petersburg, Moscow, the Baltic, Odessa, Sevastopol, the Caucasus, &c.") Further we have *Voyage sur la Danube* ("Travels on the Danube"), with illustrations; also, *Histoire de la Sainte Russie* ("Holy Russia's History"), by Gustave Doré. We shall never have done with mysteries. We broke a night's rest in reading the "Mysteries of Paris," and the third commandment in making faint endeavour to master a page of the "Mysteries of London." We fear to dip into *Les Mystères de la Russie*, leaving the feat to more adventurous spirits. *L'Armée d'Orient* ("The Army of the East"), is written by L. E. Bombré. We would hardly advise any one to read this who can read the letters of our "Own Correspondent" in any of the morning journals. He who wishes to fish in troubled waters, whereof there now be many, will take for his guide F. Mazuy's *Guide pour servir à l'Intelligence des Cartes du Théâtre de la Guerre*, &c. ("A Guide to enable one to understand the Maps of the Theatre of War in the Baltic, the Black Sea, the Danube, and the Balkan.") Enough of "war-books" for the present. Here is a book which belongs to the arts of peace, and which we most respectfully recommend to the attention of the men of Derby and Spitalfields, to gentlemen of the theatre, and to "getters-up" of fancy balls in palaces and elsewhere.—*Recherches sur le Commerce, la Fabrication, et l'Usage des Etoffes de Soie, d'Or et d'Argent, et autres Tissus*, &c. ("Researches into the History of the Commerce in, and Manufacture and Use of, Stuffs, Silk of Gold, Silver, and other Precious Tissues of the West, chiefly in France during the Middle Age,") by Francisque Michel. The Romans had their tissues of gold and silver from the East. Roger, king of Sicily, is supposed to have been the person who introduced this branch of industry into the West, about 1146 or 1147. From Sicily the art travelled into Italy, and from thence into Spain. When the art first entered France is not known with certainty; but it must have been some time before the expiry of the twelfth century, judging from illuminated romances, dating from about that period, which represent, in brilliant colours, gentle dames with attendant maidens, busily engaged on broder-work of gold and silver. This work recommends itself to the archaeologist as well as to the artist in broderie.

As we are on the subject of art, we may mention a recent German work, *Denkmäler der Kunst*, &c., von E. Guhl und Jos. Casper ("Memorials of Art.") Art, from the first period of its development down to the present time, is here treated and illustrated with more than a hundred plates. Count Mailáth's *History of the Hungarians* ("Geschichte der Magyaren,") brings us down to the revolution in 1848. Former volumes give us

the ancient history; the present (Bd. 4 and 5), have the sub-title *Neuere Geschichte der Magyaren von Maria Theresa bis zum Ende der Revolution*. Menzel has a book on the United States, *Die Vereinigten Staaten von Nordamerika*, &c. ("The United States of North America, with particular reference to German emigration there.") "*Ein recht gutes Buch*," says a critic—a right good book! a judgment in which we entirely agree.

## ITALY.

(FROM OUR ITALIAN CORRESPONDENT.)

Rome, June 16, 1854.

BEFORE leaving this city for the season when few save those native to it remain or can tolerate its insalubrious climate, I have wished to give a retrospective glance at the literary productiveness which the annals of the past winter and spring will have to record, in vindication of its claims as *par excellence* the centre of learning, study, and meditative recollection. Sterile indeed have been, during this period here, the fields of intellect in those regions whence aliment is sought for the imagination, or gratification for the love of knowledge conveyed through light and compendious reading. But more solid produce has not been wanting, however below the expectations naturally to be formed for a harvest out of a soil so favoured by moral circumstances.

One of the works which most combine entertainment with instruction, among all published here within late years, is certainly the "Dictionary of Historico-Ecclesiastical Erudition," by Gaetano Moroni. Strange indeed it seems to be referred for amusement to the tomes of a dictionary; but this publication, of which the sixty-fourth volume has recently appeared (carrying it down to the letters SET), combines the character of an archaeological, biographical, and locally historic compilation with that of an ecclesiastical encyclopedia, in a manner pleasing and facile. Free from inflation of style, the writings of the indefatigable chamberlain, or I should rather call him page, of the Vatican (his office being laic), may be studied for their erudition or referred to for their immense variety of information, by readers of every order, with advantage. He seems, however, nearly in the position of the prophet who has no honour in his own country, to judge by the depreciating tone in which his literary merits are sometimes pronounced on, and the low prices at which his volumes are often disposed of at the book-auctions of almost daily recurrence during the winter in Rome.

The *Civiltà Cattolica* is an organ which has unquestionably answered the purpose of strengthening the ascendancy of the Jesuits in these parts, and also of exciting intelligence on the side of the anti-revolutionary, essentially conservative cause. The articles on the Oriental Question, on the Greek Church, and the Holy Places of Jerusalem, may class with the best illustrations to those yet inexhausted subjects. One of the most purely philosophic series of contributions to this periodical has been by Padre Taparelli di Azeglio, which has now been given to the public collectively as a separate publication of two volumes, with the title "Critical Examination into the Representative Orders of Modern Society" (*Esame Critico degli Ordini Rappresentativi*, &c.). This is not the first philosophical work by the brother of Massimo di Azeglio which has been ennobled as of high authority, and an able exposition of theories consistent with his calling as with the great principles of Christian metaphysics. Perrone (another of the more celebrated Jesuits at the Collegio Romano) has been engaged on a publication which, being purely controversial, I need not here dwell on.

Marchi, it seems, is rather backward in the prosecution of his great illustrated work on the catacombs, several numbers of which appeared prior to the late troubles, but never since; increasing years and some infirmities must be allowed to supply apology for the nonperformances of one who has laboured so long and usefully in the archaeological province as this distinguished Padre.

A younger student has brought himself into note in connection with the catacombs and the excavations now progressing, who promises to become one of the first among the *savans* of Rome—the Chevalier de Rossi. This gentleman belongs to the Commission of Sacred Archaeology instituted by Pius IX., and to his exertions is due the discovery of the long-forgotten ingress to some catacombs unexplored for nearly three centuries, entered from a spot contiguous to the Appian Way, about three miles beyond the city-walls, which the learned have ascertained to be those of St. Calixtus, containing the sepulchres of nearly all the Roman pontiffs during the third and part of the fourth century, besides that of St. Cecilia, whose remains were transferred by Paschal I., in the ninth century, to the church where they now repose under a profusion of agate and alabaster, represented over that splendid shrine in an admirable statue by Carlo Maderno, in the exact position they were found on the opening of the sarcophagus in the seventeenth century.

The reopening of these catacombs was about two years ago, and the excavations have been prosecuted ever since, with suspension during the months most

insalubrious on the Campagna. They abound with symbolic paintings, in the same style as those of similar subterranean: the more frequent subjects being the Good Shepherd, Daniel in the lion's den, Moses striking the rock, the fruit-bearing vine; also figures, apparently portraits of the deceased, with arms extended in prayer; and one of the Virgin with her divine child, and the three Magi. One of the most curious is a figure, possibly the portrait of St. Cecilia—at least, if so high an antiquity may not be claimed for it, a work referable to the sixth or seventh century, and curious in many respects; the drawing extremely stiff and angular, but the face lovely, the costume rich as that of a noble Roman lady in the third century might be supposed. A poetic inscription, placed here by St. Damasus, already published from transcripts made by pilgrims in the Middle Ages, has been found, in fine orthography, on a marble-slab, broken into 125 fragments.

De Rossi read a report on these catacombs at a late meeting of the Archaeologic Academy at the Sapienza, illustrating his valuable details with facsimiles of the Greek epigraphs to various popes here found near these sepulchres. His theory is that at a very early period Greek was the conventionally-adopted language of the pontiffs. Pius IX., who has visited these catacombs, conferred knighthood on him in reward of the discovery due to him; and also advanced 250 scudi out of his private purse for the expenses of excavating further.

The great work on the catacombs now preparing at Paris, with numerous coloured illustrations, at the expense of Government, is looked on with disapprobation by the archaeologists occupied on the same field of investigation here, among whom prevails the report that the copies taken by the French artist are fantastic and embroidered variations, totally untrue to the antique simplicity of their originals in these subterranean paintings.

The same De Rossi has been engaged, together with two German archaeologists in Rome, Mummssen and Heinson, for the partial accomplishment of a great undertaking resolved on by the Royal Academy of Berlin, the publication of all ancient epigraphs found in Rome and its Agro, as one section only to a universal series, including those of all antiquity, whose monuments are within reach. The collaborators have agreed to bring out their share in the vast compilation with no other accompanying text than an index, classifying all the inscriptions under chronologic or ideally-determined groupings. Apart from this, De Rossi has been long preparing a publication of all the Christian epigraphs belonging to this city and its neighbourhood, with an explanatory text; but many obstacles have retarded its appearance.

A learned ecclesiastic, Vincenzo Amisetti, is about to publish a work with the title "The Tortures of the Ancients" (*Dei Tormenti degli Antichi*), designed as a history of ancient penal systems, but more especially of bodily torture in its application to the martyrs of faith. Another ecclesiastical author, Padre Bianchi, a Franciscan, has lately received from the Theologic Academy the prize of 500 scudi (100*l.*), for his essay on the theme proposed for competition, according to the testament of one Padre Righetti: "In what manner—special care being taken as to the sources whence allegations are drawn—did the Fathers of the Church study the Scriptures?"

The Benedictine, Padre Tosti, author of the history of the "Council of Constance," &c., has just been finishing, at Monte Cassino, his work on the Greek Schism, to be published probably in Florence, not in Rome, where, though his various writings are admitted and admired, they have not escaped censure. Tosti refused office as a reader and editor in the Vatican Library, proposed for his acceptance by Pius IX., wishing to preserve the obvious as well as moral independence which, he justly deems, must enhance the value of his testimony in ecclesiastical story. One publication, and one only, as a separate volume, has appeared in Rome on the Oriental affairs. What a contrast to the prolific energies of the press, on this bearing, in other countries! And the little volume alluded to is merely a compilation of statistics, with an historic summary, relating to the Turkish and Russian empires, well executed indeed, nor without usefulness for the elucidation of the great political problem. It is anonymous, and, I am told, the work of a Polish exile naturalised here, who writes in a tone of moderation, carefully avoiding all severe reflections on the powers that be.

The second volume of the *Palingenesia*—or history of the renovation of society through the establishment of Christianity—by Pietro Castellano, has recently appeared; but I must reserve for another occasion a fuller notice of this important work. Another lay author, Professor Ciachini, has undertaken a scientific treatise in Latin, "*De Agrimensoribus Veterum*," to be extended, I believe, to much length, and brought out in parts.

A deficiency much felt by strangers is that of a guide to the modern studios of art in Rome; this a promise has been given to supply by a carefully compiled publication, called "The Nineteenth Century" (*Il Secolo XIX.*), appearing in numbers, and presenting remarks on the characteristics, &c. of each painter and sculptor, with a catalogue of the works in their studios. A hand-book on the same subject, by an Italian, but

written in English, of still less pretending form, is also in preparation. Artists here have to complain of the total absence of a critical press to bring their works into notice; and the occasional florid eulogies on a new picture or statue, published in the *Giornale di Roma*, are to be allowed just the same authority as paid advertisements.

Some reminiscences of Rome, including many notices of art, are, I understand, to appear in the *New Monthly Magazine*, by an English lady who has been residing here during the winter; and, having been allowed the perusal of portions in MS., I can answer for the taste and graceful style with which these pencillings of a tourist are finished by their accomplished author. Mr. and Mrs. Browning, who lately left Rome for Florence, are both ready with the poetic creations they have been here elaborating, to be produced, I believe, after their subsequent journey to England.

Two of the most distinguished masters and veterans of German art are now here as temporary residents, Cornelius and Rauch. To the latter was given, the other day, by the artists of all nations, an entertainment *al fresco* at a villa belonging to the English Vice-consul outside the gates of the city, where 150 sat down to a dinner provided by subscription—a very unusual mode of demonstration here since the days when it was adopted for political purposes. Tenerani proposed the health of the guest whose honour was especially intended, and of German artists in general, pronouncing a judicious eulogium on the merits of the schools they have founded in modern times. Rauch responded to this with thanks, and a tribute to the genius still reflecting lustre on the Roman school, which, in sculpture at least, he might have panegyrised as maintaining the highest character ever asserted in times past. A dance followed for the amusement of the company, performed by professional models in the costumes of the villages near Rome; and *tableaux vivants*, prepared by a German artist named Flor (celebrated for skill in the arrangement of such spectacles), formed the closing entertainment, exhibited in an archway of the house by Bengal lights.

Overbeck has, I am happy to find, recovered in health and clearness of sight since the shock suffered from the sudden death of his wife. His studio, open to the public only within limited hours on Sundays, is then a place of resort for tourists from all parts

of the world, attracted to the gloomy old palace of the Cenci by reverence for this great genius. There is now to be seen his large picture, recently finished in oils for Cologne Cathedral, of the Assumption: the Virgin Mother ascending into glory supported by angels, whose forms float round an elliptical framework she stands in, robed in white; below are groups of patriarchs and prophets, David playing the harp, and Abraham with the sacrificial knife occupying the most conspicuous places; Adam and Eve, in the background, look up with ecstasy at the vision, as if feeling that the consequences of their sin were obliterated by the last triumph of grace; and farther still, in the centre, are four holy women of the Old Testament, all gazing on the Virgin's figure; at a distance below that seems immeasurably removed from the beatified company here resting upon clouds, we descry the earth, with a landscape of mountains and ocean, and on a rocky platform the group of the Apostles opening the sarcophagus of Mary, to find it deserted by the mortal tenement, and (according to the poetic tradition) filled instead with flowers. As if, just arrived at this height, we also see on one side the figures of the late and present Archbishop of Cologne, introduced by anachronism similar to that so frequent in old paintings, with the view to honouring the parties who have "commissioned." Peculiar elevation of feeling, and a fine presentment of the ideal relation between the personages introduced, as the inspired representatives of a great system all acted upon by the cognisance, though not all in immediate contemplation, of the event forming the leading interest of the scene unfolded, so distinguish this picture, as to allow it a place among the noblest creations of Overbeck. In colouring he does not excel, nor indeed very frequently attempt to arrive at excellence, the great majority of his works being only in crayons, or slightly tinted outlines; but in this of the "Assumption," a highly wrought brilliancy of effect, and almost dazzling variety of hues, is adopted, with a view to harmony between the picture and the rich polychrome of the architectural accessories by which it is to be surrounded.

A large cartoon for the fresco of the Redeemer escaping from the Jews, when they desired to throw him from a precipice, designed to adorn the hall in the Quirinal where Pius VII. was seized by the French to be carried into captivity, is another object of interest at this studio; and wonderfully impressive is

the contrast between the divine majesty of the mysterious Being, who calmly passes beyond the edge of the dizzy height, resting his feet on clouds of cherubim, and the fury of evil passions informing the stern, hard-faced group of Israelites, who advance in a variety of violent actions to wreak their vengeance. Another picture lately finished by Overbeck, in oils, and one of his largest, is the apparition of Christ to St. Thomas Aquinas and St. Nicholas of Tolentino, with several figures dimly seen in the background looking out from a fiery abyss, and representing the souls in Purgatory, is rather a vulgar conception; but the form of the Saviour, who wears a red mantle, and bears the cross as standard of victory, is benignly majestic; the two saints below admirably characterised, especially the studious and profound author of the "Summa." Of the series for a Via Crucis, a set of water-colour drawings on small scale, ordered by the Pope, Overbeck has now finished eight, which have received high approbation from his Holiness; all are to be engraved and published in Germany, before being finally placed in the Vatican.

At that palace a work is now being carried on, which will not, it seems to me, result in embellishment, but rather in the disfigurement of the finest portion its internal architecture displays—the filling up with glazed fronts of the arcades in the court of St. Damasus, in the object of protection from changes of atmosphere both for the apartments and the frescoes adorning the vaults of the three stories of corridors those arcades so gracefully surround. The illumination of this palace, and the Piazza of St. Peter's, by gas, is another of the steps lately accomplished by the march of modern improvement in Rome. Dr. Emil Braun has recently brought to perfection a mode of reproducing statues, in a composition promising the same durability and presenting the same appearance as marble. This he calls "Marmor Idea," and guarantees its capability of resisting all atmospheric injuries. His work, *Die Ruinen und Museen Rom*, illustrated by numerous outline engravings from sculpture, is now on sale, and much in request here, I believe. The form for representing Roman antiquities and statuary, which is now in greatest demand, and carried to perfection by Mr. Macpherson rather than by any other practitioner here, is photography.

## SCIENCE, ART, MUSIC, THE DRAMA, &c.

### SCIENCE AND INVENTIONS.

#### SCIENTIFIC SUMMARY.

##### GEOLOGY.

**THE DEPTH OF PRIMEVAL SEAS.**—There are many pleasant things to be met with in the current of scientific literature, which relieve the mental strain requisite to master the theories and details of which it principally consists, and which must be thoroughly apprehended in order to understand them. Of these pleasant things, perhaps, the most delightful are the instances, constantly occurring, when the philosopher, from some seemingly trivial occurrence or familiar little object, reasons out conclusions embracing vast consequences and spaces—it may be laws regulating the animate creation, applicable to the whole earth, or even to the universe.

These instances—and the examples are not a few, even if the apple-fall of Newton is to be ranked as spocryphal—excite our admiration both for the reasoner whose mental grasp can think out these vast truths, and for that science and knowledge by means of which he works; whilst they also prove to us the wondrous connection and mutual dependence of the simple laws and ever-varying phenomena of creation. No one who has looked over a cabinet of shells, or picked up a few, may be somewhat faded ones, on the beach, but must have been gratified by the pretty markings, bands, spots, and shadings of colour displayed by the greater number of shells; beauties which, connected as they usually are with elegance of form, have ever made elementary conchology a favourite and graceful pursuit for many of our countrywomen, although it would seem to be just now somewhat less prevalent with them than formerly—owing, we presume, to the operation of the laws of fashion, a force, the intensity of which is evident to, but incomprehensible by, the philosopher.

Now we will venture to say that no one who has been pleased with the beautiful marks and colours of the coverings of these testaceous animals, but will look hereafter at a pretty shell with increased pleasure on finding that these marks and tints are so many written evidences, as it were, of the nature and depth of the sea the animal inhabits; and, moreover, that when these characters thus stamped on fossil shells are read, many of which retain their stripes and spots; although the colours are usually gone, it is found that they will let us into secrets of the depths of the primeval seas, as if these shells were so many self-registering plummets.

We owe this elegant instance of inductive philosophy to Professor E. N. Forbes, so well known as a successful "dredger," and whose explorations of the bottoms of many a sea have made us nearly, if not quite, as well acquainted with the animals and plants which inhabit there, as with those to be met with on dry land.

When engaged in the investigation of the various depths of the sea at which the existing mollusks are met with, Professor Forbes found that not only did the colour of the shells of these animals cease to be strongly marked at considerable depths; but also that well-defined patterns, with but few and slight exceptions, were presented only by the testacea inhabiting the littoral, circumlittoral, and median zones of ocean. In the Mediterranean, only one in eighteen of the shells taken from below 100 fathoms exhibited any coloured markings; and even the few that did so were questionable inhabitants of these depths—having probably either gone astray, or merely made an excursion into deep water for change of scene. Between 35 and 55 fathoms, the proportion of marked to plain shells was rather less than one to three; whilst between the margin of the sea and two fathoms, the striped and mottled varieties exceeded one-half of the total number found.

In our own seas, the shells taken from below 100 fathoms, even when they were individuals of species vividly striped and marked in shallower depths, are found to be quite devoid of colour. Between 60 and 80 fathoms, bands and patterns are rarely presented by our shells, especially in the more northern seas; but from 50 fathoms to the beach, colours and stripes are well defined.

This naturalist points out that this relation of the arrangement of colour to the amount of light penetrating the different zones of depth of ocean, is well worthy the minute investigation of the natural philosopher; and then passes on to his immediate object, the indication of the depth, within certain limits, of the ancient palaeozoic seas inhabited by mollusks, by examining the traces of colour-markings exhibited by many of the fossil testacea.

The original colour is very rarely met with in fossil shells; but specimens are occasionally found on which the pattern of the original painting is clearly distinguishable from the ground tint. Several of these examples are found in the mesozoic and tertiary strata; but in these instances the resemblance to and connexion with existing types of the animals to which they belong enable us to determine, without much difficulty, the depth of water in which they lived.

In the palaeozoic strata, however, these conditions do not exist, so different are the fossils there met with of the testacea to any now extant. Again, so very few of their genuine types still remain with which we can compare them, that we can scarcely venture to infer the original depth of the zone of ocean where the deposit took place, from an examination of its fossil contents; so that here this test of colour-markings is brought to bear in elucidating the depth of such primeval seas.

Professor Forbes instances those palaeozoic fossils known to him as presenting these evidences of patterns and colours, and especially mentions a series from the carboniferous limestone of Parkhill, Derbyshire, many of which present unmistakable pattern-markings evidently derived from their original colouring. The analogy of any existing forms that can be compared with the instances he has adduced, would lead to the conclusion that the markings in these cases are characteristic of mollusks living in a less depth of water than fifty fathoms. In one case, that of *Terebratulina hastata*, which belongs to a genus the majority of whose living representatives dwell in deep water, it may be remarked that all the living specimens exhibiting striped shells are exceptions to this rule, since these all come from shallow water.

There are many circumstances which warrant us in presuming that the carboniferous mountain limestone of most regions was a deposit in shallow water; and the facts now brought forward with respect to the colour-markings of its fossil shells materially support and strengthen this inference.

#### PHOTOGRAPHY.

**THE NATURE OF SOLAR LIGHT.**—Time was when people were contented with one man i' th' Moon; but this happy state of things has passed away, and we must now count her population by millions, unless that acute philosopher Brewster has been diverting himself with eliciting a new phasis of a very sorry fact, by winning over thousands to a devoted belief in as pretty a figment as ever sprung from the brain of man. In this scheme of the plurality of worlds, the sun, as in duty bound, holds no mean station—the delights of his in-dwellers being depicted in colours most fervid and glowing, as we should humbly deem befits the climate. Be this climate what it may when attained, the approach to it seems admitted on all hands to be by a path which even as almighty, who had bathed with pleasure in the flames of a certain fiery furnace once kindled on the plains of Dura, would shrink from treading, even with this

celestial Arcadia of Sir David as the goal of his journey and the reward of his daring.

Now, of a portion of the path to be so traversed, Dr. T. Woods, abiding in the colourless realms of fact, in lieu of expatiating on the gorgeous but shifting sands of fancy, has been telling us what he thinks; from inspecting some of the work done by the sun under his direction—properly informing us beforehand that the accepted belief is that a gaseous envelope surrounds the interior of the sun, be that what it may—a paradise or a purgatory; and also that, as the direct light of the sun is not polarised, the probability is that this envelope is flame.

This latter view he supports by some ingeniously contrived photographic experiments, in which he found that pictures of the sun's image differed in size, according to the length of exposure of the prepared plate, the smallest being produced by the shortest exposure; the size of the pictures gradually enlarging, within certain limits, with a prolongation of the period of exposure to the sun's light. A collateral observation, that the centres of these pictures were intensely acted upon, "burnt" in photographic parlance, lends strength to the belief in the greatest intensity of the sun's light being about the centre, the least towards the edge.

Dr. Woods now took the pictures of sundry flames, in order to ascertain whether flame would affect a sensitive plate similarly to the sun. This proved to be the case: the longer the period of exposure, the larger in size and the fuller in intensity were the images of the flames; their action on the plate being similar to that of the rays from the sun's disk, i.e., a picture enlarged in size in proportion to the increased time of exposure. It was now to be tried what effect a solid body, emitting (not reflecting) light, would produce on a sensitive plate, and whether light from such a source would differ in its action from flame-light and sun-light. This was effected by means of the oxyhydrogen lime-light, the picture of which was thrown on a prepared surface by the camera. In a second a deeply marked image was developed, the size of which was not increased by lengthened exposure to the lime-light.

It would thus seem that light from the centre of flame acts more energetically than that from its edges on any surface capable of recording this difference of power; whilst light from a luminous solid body evinces equal power at its centre and its edges. So that, as the light of the sun produces effects similar, in this respect, to those produced by flame, and dissimilar to those brought about by light emitted from a luminous solid, it is but just to infer that sunlight is of a nature similar to that of flame.

#### NATURAL HISTORY.

**THE GROWTH OF LAND-SHELLS.**—Things innumerable happen under our very eyes without provoking in us the slightest inquiry as to their nature, their object in the economy of the universe, or the conditions under which they take place; and this, we find, applies not merely to men who confine themselves to the common pursuits of life, but often to those also who do use their eyes during their journey—the cultivators of natural science. Were it not so, we should not now have Mr. Lowe telling us how the shells of snails and their fellows grow.

Six young snails (*Helix pomatia*), hatched during the first week in August, were placed in a box containing earth, mixed with a few lumps of chalk, to the depth of about three inches, and covered with muslin. This box was put in a shady place, and its inhabitants fed daily with cabbage or lettuce leaves, and the soil sprinkled with rain-water occasionally, if the weather were dry. This state of things lasted till the beginning of December, when the little snails, which had now attained the size of *Helix hispida*, betook themselves to winter quarters by burrowing in the earth. Here they remained, being protected meanwhile from the frost, till the spring, when the box was replaced in its old situation and copiously watered. After the lapse of a few days, the young snails reappeared (April 3rd), but no larger than they were when they buried themselves; nor, although regularly fed as before, did they appear to increase in size for many weeks—not indeed until they had subjected themselves to a second inhumation on the 20th of June, burying themselves month downwards, and reappearing ten days afterwards considerably grown, being now equal in size to *Helix pisana*. They again burrowed on the 15th of July, remaining beneath the soil till the 1st of August, when they again showed themselves, having considerably increased in bulk. From this time until the winter came round, when they again earthed themselves, growth had completely ceased.

In another box some young common garden-snails (*Helix aspersa*), hatched about June 20, were kept under similar conditions; they grew but little during the summer and buried themselves in October, reappearing on the 5th April just the same size as before. In May they disappeared with their heads downwards, like the *Helix pomatia*, and came again to the surface in a week's time double their former size; this procedure was continued by them, at intervals of about a fortnight, until the middle of July, when they were almost fully grown. During the winter they, as also the other kinds of snails experimented with, bury themselves head upwards, reversing this position during the period of retirement and growth in the

summer, during which time, it would seem, they accumulate the materials for the enlargement of the shell. In the winter this variety, like the *Helix pomatia* and *memoralis*, forms an operculum at the aperture; the animals then withdraw themselves still further within their shells, and provide a second one, much thinner, for hybernation.

The majority of the species of snails increase their growth in the same manner as the kinds above described. *Helix rotundata*, however, burrows in decayed wood to increase its shell; whilst *Pupa umbilicata*, *Clausilia nigricans*, and *Bulimus obscurus* bury their heads only to effect this growth.

From these investigations we may collect that the *Helicida* do not arrive at maturity until they have been once dormant, during which period growth is suspended; and that most species bury themselves in the ground to increase the size of their shells, during which time the growth is very rapid. HERMES.

#### ART AND ARTISTS.

##### CRYSTAL PALACE.—ASSYRIAN COURT.

"Look attentively at my elegance; thou wilt reap the benefit of a commentary on decoration." Such are the words inscribed on a wall in one of the halls of the Alhambra; and something to the same effect might with propriety be written over the entrance to the Crystal Palace, which, with its contents, is now one vast commentary on decoration, but so far differing from the Alhambra that it exhibits both what to avoid and what to imitate. The more one contemplates the grand experiments in colour here going on, the more one feels how imperfectly the subject has hitherto been understood, or rather what an utter absence of all knowledge about it has existed; and the more also one sees the vast power of expression which lies in colour, and how the character of each nation and era manifests itself in its employment of decoration. Colour appears as the complement of form, and, as the forms are more or less beautiful, so are the colours applied to them more or less harmonious and agreeable. Such at least appears to us to be the generally-prevailing law, as illustrated by the series of Fine Art Courts; and an additional proof is hereby furnished of the general correctness of the restorations, though it may be too much to assume that perfect accuracy has in all cases been attained. If we pass from the Egyptian Court to the Assyrian, the contrast of colours is not less remarkable than that of the forms. Instead of that transparent lightness of decoration which gives to the ponderous sculptures of Egypt so gay and brilliant an appearance, there is a kind of opacity about the Halls of Nineveh, quite in keeping with the less ideal treatment of forms. The Egyptian temperament seems to have been dreamy and spiritual, though far from melancholy. That of the Assyrian was more earthy and coarse; and their broad, staring effects of colour correspond to the comparative clumsiness of their outlines. We do not, however, mean to intimate an opinion that the colouring of the Assyrian Court—presuming it to be a correct reproduction of the original—is a departure from correct principles of art, or that its effect is wholly unpleasant; only it answers to a mood of mind which it is far from easy for us men of the nineteenth century to assume. It no doubt afforded a high gratification to the Assyrian conqueror, whoever he was, that built the Nimroud palace, from which these restorations are principally copied, to behold his own victories thus boldly realised; and had some Jewish prophet or prime minister proposed to him to cover his palace with a coat of whitewash, it is not likely that the suggestion would have met with much favour in the royal eyes. To the slavish oriental mind, again, the fierce and sturdy expression which pervades the whole palace must have had something very impressive. The power and grandeur of the king were the objects of devout veneration; and to give due expression to them breadth and vigour of colour were absolutely required. The dilettantism of the present day, looking at everything merely with the eyes of enlightened curiosity, with the help of portfolios, cabinets, and museums, cannot realise the serious purpose of decorative ornament. Knowledge, not emotion or sensation, is the watchword of the day. It is this which lies at the bottom of the outcry against the use of colour, which gives to form too living an importance to please the used-up faculties of the world of our day. To us the restorations of the Crystal Palace have first revealed the whole meaning and importance of the architectural detail, which we have hitherto known only in empty outline; and it is difficult to estimate the effects which may be produced among our builders and designers, when they once become sensible of the fact that the different mouldings and ornaments which they have been in the habit of sticking about our rooms and halls in all the traditional purity of plaster-of-Paris, were originally intended to be looked at and to produce sensations, and may do so now if coloured so as to be visible. We are led into these remarks *à propos* to the Assyrian court, because, from the style of its colouring, it is likely to be the subject of obloquy, and a peculiar stone of stumbling to the lovers of plaster and purity of outline; but none of the restorations, perhaps, indicates more plainly the great truth that colour may be made the means of expression. We can, of course

no more successfully adopt or imitate the colouring of the Assyrians, than we can identify ourselves with the temper and mood of these Oriental conquerors; but we may learn from their works some of the secrets of colour-language, which may, perhaps, be turned to account in our own art.

The Assyrian court is composed principally of castings from the North-west Palace at Nimroud, the most ancient yet discovered, and that which presents Assyrian art in its highest purity. There must have been centuries of building before architecture and sculpture had arrived at this degree of perfection. We may hope that some traces of early buildings may hereafter be discovered; but the climate of the central plains of Asia is not so favourable for the preservation of monuments as that of Egypt, and we may therefore never obtain a knowledge of the steps by which Assyrian art arrived at the excellence here exhibited. The date of this palace is from B.C. 900 to B.C. 1000. At this time Egyptian influence must long have ceased, and native art had already struck out a way of its own. A distinguishing difference between the two styles of sculpture is the affectation of muscular development in the Assyrian figures. The artist was not bound down by conventional proportions of the human form, to which the Egyptians were restricted. The Assyrian Phidias who designed or superintended these works had an eye for nature, though he copied it rather coarsely, and with an imperfect feeling for its beauty. He delighted rather in the strength and fleshy vigour of animal life. A certain refinement is, however, attained; and in dresses, arms, and decorative detail, great elegance of taste is shown. These works are, as far as we know, the highest efforts of Assyrian art; the regal dignity is here portrayed in its stateliest and manliest phase—indicating a period, probably, before the Assyrian mind had become intoxicated with success and corrupted by excess of magnificence. Such a state of things followed in succeeding centuries; and in the works of the kings who followed, we behold the decline of art. The restorations do not give us many examples of the later style. The giants on the outside, fronting the nave, belong, however, to a later period—the eighth century B.C.—and exhibit already a degradation from the purer and grander outline of the human forms within.

The visitor will recollect that the upper part of the restorations is taken from hints afforded by the Persian remains at Persepolis, and cannot be accepted as an undoubted reproduction of Assyrian work. The battlement *à gradins*, which covers the walls of the court, has, indeed, the authority of bas-reliefs; but it appears to us the least successful part of all, and to be a very inelegant addition. It looks as if it could easily be pushed off; and the painted lines with which it is covered exaggerate the disagreeableness of the effect. We suspect that there is a mistake here; possibly in the proportions. A manifestly unstable ornament of this kind ought to be smaller relatively to the wall. The broad black outline, which marks the forms of the objects on the walls, has a very fine bold effect, and greatly enhances the beauty of the colours. At our last visit the painting was still incomplete. We know not whether it be the intention to leave the cuneiform inscriptions which run across the surface of the figures in their present state; as they are now, even those perfectly acquainted with the characters could not read them except by close inspection. They must have been entirely illegible to the multitude passing through the halls, or to the king as he sat or walked in the middle of it. This could not have been intended. The object of these perpetually-recurring recitals of titles, victories and exploits—for such is the purport of these inscriptions—must, one would think, have been to remind the spectator at every point of the regal greatness. On the other hand, similar inscriptions are also found on the backs of the slabs composing the walls, where, of course, they could not be read; and the king's name covers the under-sides of the bricks used in the fabric. This practice of covering the walls with glorifications of the monarch gives a point and significance to the narrative of Daniel and Belshazzar. On the same wall where the king was accustomed to read the flattering legends of his own magnificence he beholds the mysterious writing which foretells his fall. The sculptures of Nineveh, even those of the present style, are far removed from the beauty which characterises the works of Greece; yet it is interesting to see how the art was gradually advancing towards the perfection to which it afterwards attained. The Greeks, however, only felt mediately the influence of these works. Nineveh must have been a ruin when Greek art was in its infancy. It was through Asia Minor that the tradition came, and art must have received some modification on its way before it reached Greece. Yet we find ancient Assyrian forms of ornament manifesting themselves plainly in the classic works. The Lycian monuments in the British Museum illustrate the transition. It appears that the Assyrians were acquainted with and used the arch; there is a restoration of one forming the back entrance to the Nineveh Court. Was it then by accident that this useful mode of construction was not transmitted to the Greeks, or did they deliberately reject it? The almost total absence of curved lines is a marked feature of Greek taste. The Romans seem to have derived the arch from Assyria through the medium of the Etruscans, who used it in early times.

## TALK OF THE STUDIOS.

A BUST of the American statesman, Daniel Webster, is on view at Messrs Graves's in Pall Mall. It is by Mr. J. C. King, an English artist, who has lived and practised his art in the United States.—Messrs. Colnaghi have issued a new illustration of the war, in the shape of a lithograph, coloured, of Lieut. O'Reilly's celebrated sketch of Sevastopol.—The numbers attending the Museum of Ornamental Art during the month of June were as follows:—11,920 persons on the public days, and admitted free; 1413 on the students' days, and admitted as students on the payment of 6d. each, besides the registered students of the classes and schools, being an increase of 7956 over the corresponding month of 1853.—Mr. Oliveria has placed 50*l.* at the disposal of the Council of the Royal Society. This sum, with a further sum of 100*l.* from the Donation Fund, will be appropriated for the purpose of erecting a photographic apparatus at Kew, for registering the position of the spots on the sun's disk.—The Portrait Gallery of the Crystal Palace is remarkable for its sins both of omission and commission. Thus we find in it a bust of Mr. Alderman Solomons, among "British Statesmen and Lawyers," but none of Mr. Gladstone; among "English Poets," one of Mr. Henry Taylor, but none of Alfred Tennyson; among "English Scientific Men and Authors," Professor Creasy figures, but neither Dickens, Thackeray, nor Bulwer Lytton!—A statue of Peter the Hermit has just been erected at Amiens, where he first preached the first crusade.—A correspondent of the *Morning Post*, writing from Naples, mentions that the King of Prussia has purchased the "Tirannova Raffaele," for the price of 8000*l.*—and that a Giotto painted on a panel (to whom sold is not stated) is on its way to this country.

## MUSIC AND MUSICIANS.

*Bulgarian Polka.* By G. MONTAGNE. London: Boosey.—A graceful polka, and very prettily illustrated.

*The Stars of the West Waltzes.* By MONTAGNE. London: Boosey.—Mr. Brandard has illustrated these waltzes with a pretty sketch of two beauties of England and France, represented by ideal portraits of the Queen and Empress. The waltzes are exceedingly pretty.

## MUSICAL AND DRAMATIC CHIT-CHAT.

The arrangements for the Norwich Musical Festival are progressing satisfactorily. The guarantee fund amounts to 3730*l.*, and the services of Madame Clara Novello, Madame Bosio, Madame Castellani, Miss Dolby, Signor Lablache, Mr. Sims Reeves, and Signor Belletti, have been secured.—We have from Germany the promise of a two-act opera by Herr Hiller, to a libretto by Herr Benedix—and the mention that Dr. Liszt has been scoring one of Weber's pianoforte *Polonaises*.—At the grand Universal Exhibition which is about to take place at Munich, there is to be, so to speak, an exhibition of the dramatic art of Germany—in other words, the best actors and actresses of Vienna, Berlin, Munich, Dresden, Hanover, and Hamburg, are to play at the Theatre Royal, a selection from the *chefs d'œuvres* of Lessing, Schiller, Goethe, Shakspeare, Molière, and Moreto.—The Grand Opera at Paris closed last week for its customary recess of six weeks or two months. This establishment ceases to be carried on as a commercial speculation on the responsibility of an individual, the administration being now transferred to the department of the Minister of State. M. N. Roqueplan is still to remain titular manager of the theatre at a salary of 1000*l.* a year, under the direction of the minister.—M. Halevy is understood to be engaged on a new work for the Theatre Lyrique, the principal character in which will be sustained by Mme. Cabel. The libretto is by M. de St. George.—It is stated that M. Liszt is preparing for the stage an opera of Schubert, never yet performed; its title is *Alfons and Estrella*.—According to advices from Milan, great efforts are making to restore the opera at La Scala to something of its former splendour. A training-school has been organised, where 200 chorus or secondary singers are to receive gratuitous instruction, and a brilliant *troupe* has been engaged for the carnival of 1855. New operas by M. Verdi and M. Chiaromonte are also promised for the new direction.—The Royal Musical Academy of Sweden recently gave a grand festival in the church of Charles John, at Stockholm. Mendelssohn's oratorio of *Elijah*, and some fragments of the works of Handel, were executed by 480 chorists and instrumentists. An historical concert has also been given in the same city. It consisted of selections from the works of composers of the end of the seventeenth and the first half of the eighteenth century; amongst them were a trio and a chorus from Rameau's *Dardanus*, and the overture and an air for a tenor from Lulli's *Proserpine*. No musical solemnities of such magnitude had ever before taken place in Sweden, and they attracted crowded audiences.

## GOSSIP OF THE LITERARY CIRCLES.

MESSRS. HURST and BLACKETT, the successors to Mr. Colburn, announce for immediate appearance "The Dramatic Works of Miss Mitford," in 2 vols.; also a new novel by Mrs. Trollope, entitled "The Life and Adventures of a Clever Woman." Among the other new works nearly ready for publication are "The Life and Correspondence of Charles Lord Metcalfe, late Governor-General of India, and of Canada," by Mr. Kaye; a "History of the Ottoman Turks," by Professor Creasy; Mr. Kaye's "History of the Governors-General of India" is also in course of preparation; and a third volume of the "Memoirs and Correspondence of Charles James Fox." "Memoirs of the Life and Writings of James Montgomery" is announced.—Miss Martineau has published a "Guide to Windermere." The work contains some etchings of scenery designed by Mr. Aspland, and engraved by Mr. W. J. Linton, both of them artists resident in the locality.—A Chinese newspaper has been established in California, under the title of "Kin-chan-ji-sin-lou," which signifies "The Gold-mine Journal." It is in four pages, and divided into columns, but it commences at the right hand corner of the top of what with us would be the last page. It is lithographed.

A letter from Scutari says that Captain Hamley, of the Royal Artillery, author of "Lady Lee's Widowhood," published in *Blackwood's Magazine*, has had his leg broken in two places by the kick of a horse.—Mr. John Ruskin has been sojourning at Vevay. Having been recently applied to for permission to republish the poems he used to contribute annually to the *Friendship's Offering*, as from "J. R. Oxon," he declines the application, chiefly on the modest plea that there is not sufficient purpose or meaning in them to justify his bringing them before the public.—The Association for the Promotion of the Fine Arts in Scotland has selected "Tam o' Shanter" for illustration.—Mr. Sidney Blanchard, of the *Daily News*, a son of Laman Blanchard's, has recently proceeded to Melbourne, to co-edit the *Argus* of that thriving Australasian town.—A movement, says the *Scotsman*, is in course of organisation with the view of eliciting the feeling of our fellow-citizens in reference to a public memorial of the late Lord Cockburn.—Mr. John Hill Burton, advocate, is to be appointed Secretary to the General Board of Directors of Prisons in Scotland, in room of the late Mr. Ludovic Colquhoun.—Mr. Albert Smith has had the honour of receiving a magnificent diamond pin from her Majesty, as a mark of the gratification her Majesty derived from her visit to his Mont Blanc entertainment last week.

Prince Albert was present at the annual meeting of the Archaeological Institute at Cambridge last week.—The receipts last week from shilling visitors to the Crystal Palace have averaged 670*l.* a day.—At a meeting held in Edinburgh, it was resolved to erect a "People's Hall" for the use of the working classes, in providing musical and other entertainments.—A set of old coins, collected by the late Mr. Cuff, and disposed of by Sotheby and Wilkinson, has realised the large amount of 7054*l.*—The number of students of the Faculty of Arts of London University College, during the past session, was 204, exclusive of the sixty-six members of the "Patriot" classes for schoolmasters.—An attempt is being made to found a Museum at Bath. Mr. Charles Moore has given a large collection of geological specimens to his fellow-citizens, and Mr. F. Field has offered some important additions in the mineralogical department, on condition that the collection shall be at all times open and free of access to the general public.—In consequence of the repeated rises in the price of paper, the *Dundee Advertiser* and the *Sheffield Examiner* have been raised in price an additional halfpenny.—The members of the Geographical Club held their last meeting for the session at the Trafalgar, Greenwich, Sir Roderick Murchison in the chair, supported by Lords Sheffield and Overstone. The annual grant of 500*l.* to the Royal Geographical Society was also voted by the House of Commons on the same evening.—From a return published, it appears that in the United Kingdom there are 136 newspapers, a portion of which is published without stamps—106 in England, 23 in Scotland, and 7 in Ireland. Of the English papers mentioned 34 are published monthly in London, and not liable to duty; and 25 in the country, and exempted for the same reason.—On Tuesday, the 4th inst. the Educational Exhibition was opened in St. Martin's Hall, where a large and interesting collection of school apparatus has been made by the co-operation of various countries, European and American.—The trustees of the British Museum have received from the Hon. Edward Chitty, Chairman of Quarter Sessions, Jamaica, the handsome present of a collection of 3000 specimens of shells, illustrative of the land and freshwater molluscs of that island.

Recent explorations at Pompeii have brought to light a new bath-house, larger than that discovered in 1824. A more valuable discovery is that of a piece of glass shaped like a magnifying glass.—The leading people in the spirit-rapping movement in the United States have been holding a convention at New York, and have formed themselves into a Society for

the Diffusion of Spiritual Knowledge. Governor Tallmadge (Wisconsin) is president of the association. A Neapolitan correspondent says:—"The most interesting and wonderful bit of gossip which I have to send you is, that a Crystal Palace is to be built in Naples! I do not know whether I am safe in asserting that this bit of news has as yet got beyond the category of the *on dits*. It is, however, said, and believed, that the King has approved the plan, and pointed out the Villa Reale, close to the sea, as the site. The intention is to devote the building to works of art and science, and thus to form a permanent depot for exposing the industry of the country."

## DRAMA, PUBLIC AMUSEMENTS, &amp;c.

HAYMARKET.—*As Like as Two Peas.*

ST. JAMES'S.—*La Sirene and Les Diamans de la Cour.*

ROYAL ITALIAN OPERA.—*La Prova d'un Opera Seria.*

LYCEUM.—*The Gentleman Opposite.*

OLYMPIC.—*Heads and Tails.*

THE CHEVALIER DE CHATELAIN'S DRAMATIC READINGS.

The staple theatrical production of the fortnight has been farces, and of these there has been a strong supply; for managers invariably reserve the broad grins to laugh away the expiring season—on the same principle, we presume, that a blaze of crackers is usually the wind-up of a *feu de joie*.

At the HAYMARKET, Mr. Buckstone's benefit introduced a lively little piece called *As Like as Two Peas*, adapted from the French of M. Labiche. Buckstone plays a husband "false and fast," who is too much given to Vauxhall and Cremorne, and endeavours to allay his wife's suspicions by feigning to her that there is a man about town so exactly like himself as to give rise to the name of the piece. After a time she discovers the *ruse*, and cleverly turns the tables upon him by pretending to mistake him for his double and ordering him out of his own house. She manages to raise his jealousy, and in the end the unfortunate fellow gets so entangled in the lie of his own creating, that he is afflicted with grievous doubts as to his own identity, and begins really to believe there must be another Richard in the field. Buckstone's acting of this highly ridiculous situation was inimitable, and kept the whole house in a roar of laughter. He was ably seconded by Mrs. Fitzwilliam, Mrs. Buckingham, and Mr. Compton.

The appearance of Mme. Cabel as *Zerlina* in Auber's *Sirene*, which, after several postponements, has been brought out at the ST. JAMES'S, has added still further to her well deserved popularity. There is a charming freshness and *naïveté* about her which fascinates everyone, and presents an agreeable novelty to the English opera-goer. Auber's music is well adapted for Mme. Cabel's small but flexible vocalism. The piece, already familiar to the public through Mr. Bunn's version, is a tale of the Italian school—the Abruzzi banditti and all that kind of thing, quite in the manner of M. Scribe—the *Syren* being the sister of a robber chief, who uses her sweet voice to allure the unwary traveller into his toils. The *Diamans de la Cour* of the same composer, produced on Monday, is, according to an extempore criticism we heard from beneath the smallest possible modicum of bonnet, "a duck of an opera"—and, by'r Lady, no wonder, for it is very gay, very lively, and, immensely silly; but then who looks for sense in Auber, or philosophical interpretation in Mme. Cabel? *Vive la bagatelle!* Long live the Lyrique!

At the ITALIAN OPERA Gnecco's *operetta buffa*, *La Prova d'un Opera Seria*, has brought out Lablache in one of his most popular portraiture. The cast was a strong one—Madame V. Garcia as *prima donna*, Ronconi the excitable poet (never was Grub-street so well represented), and Lablache of course the *Componone*. *Norma* and *Lucrezia* have been repeated to crowded houses, and Grisi has extended her "farewells" to eight additional nights.

The LYCEUM novelty is a version of *La Tasse Cassée*, styled the *Gentleman Opposite*. Mrs. Monbray, a pretty widow (Miss Talbot), has a servant Lucy, who is unlucky enough to break an ornamental vase, and, in order to get out of the scrape, attaches a stone to a letter from her sweetheart Pounce. The mistress concludes that it comes from a lawyer who lives opposite, and, in order to obtain an introduction, sends for him to consult him about a lawsuit. He comes, and is found to be a most retiring gentleman, who will take no hint about the letter. After he is gone Pounce arrives, and Miss Monbray coming in, is hid in a closet by Lucy, from whence he hears her read his letter, and, of course, concludes she is in love with him. Everybody misunderstands everybody, and herein consists the fun of the piece. Mr. Charles Mathews did the bashful attorney to perfection, and the ladies were perfect.

The success of Madame Girardin's charming little piece, *La Joie fait Fear*, at the St. James's has induced two English versions of it—the one at the LYCEUM, under the poetical title of *Sunshine through the Clouds*; and the other at the ADELPHI, under the

more prosaic alias of *Hopes and Fears*. The first is by Mr. Slingsby Lawrence, in whom we recognise the liveliest of dramatic critics; and the other by Mr. Mark Lemon. The piece is so slight that it will hardly bear transplanting. To the original we have already paid our tribute. Mr. Webster's very natural interpretation of the old servant is the telling feature of the Adelphi version.

*Heads and Tails* is the title of the new piece at the OLYMPIA, in which Mr. Harold Dycaster (Mr. Wigan) determines all the proceedings of his life by the toss-up of a penny—a system which is nevertheless successful, since one toss-up sends him to Australia, others procure him a fortune, and another sends him home again to marry his cousin. He has a rival, however, in the person of Mr. Robson (Mr. Christopher Quile), a very slow coach, with a strong constitutional tendency to exaggerated reflection and unseasonable sneezing, who loses the lady by his extreme dilatoriness. Dycaster makes love, as usual, on the toss-up principle, and nearly loses his cousin; but all ends merrily, and the curtain drops amid shrieks of laughter.

The Chevalier de Chatelain, so well known as the author of an admirable translation of Gay, has just finished his annual course of French Literary and Dramatic Readings. The programme of the first night included a spirited version of "The Monks of Kildare," in the rendering of which the Chevalier has succeeded to a miracle. The second reading was confined to Ponsard's humorous comedy *L'Honneur et l'Argent*. We English are too apt to be insensible to the beauties of French verse, and usually vote it tame; but we think the Chevalier must have converted the stoutest heretic. Ponsard's *L'Honneur* is really a capital piece; and the arch appreciation of humour and admirably distinct delivery of the reader, rendered it a rich intellectual treat.

Mr. Wright, of whom we have completely lost sight for many months, has at last turned up at SADLER'S WELLS. We hope soon to see him westward.

We are sorry to learn that Mrs. Stirling, one of the most charming actresses of the day, has been obliged to resign her engagement at the OLYMPIA in consequence of being threatened with blindness.

MR. WIGHTWICK'S DRAMATIC READINGS.—This gentleman, encouraged by the success which attended his experimental essays in May and June last at Willis's Rooms, has retired for a while to prepare himself for a series of readings, to be given at no distant period.

VINCENTE.

## CORRESPONDENCE.

## ANOTHER STITCH TO HAMLET'S "SUIT OF SABLES."

TO THE EDITOR OF THE CRITIC, LONDON LITERARY JOURNAL.

SIR,—When I forwarded to you my discovery of what appeared to me the plain explanation of the word "sable,"—or rather of a word so pronounced, and therefore so written, at a time when accurate orthography was not so insisted on as now,—I pretended to no ingenuity, nor any merit whatever; though I may have felicitated myself on the mere good fortune, and casual chance of being the one to meet with the solution of an expression which had perplexed wiser heads than mine, and induced nothing satisfactorily conclusive.

The justification of the meaning "*flame-colour*," by literary or heraldic research (for Peacham, the author quoted, was a man of learning and accomplished in the blazonry of arms), never suggested itself to me as necessary. I was content with the simple fact, that, by an author of Shakspeare's time, that meaning had been applied to the word "*sabell*," and the mere conventional acceptance of such signification, when the play of "*Hamlet*" was written, was all I reckoned upon.

Your correspondent "*Crito*" has therefore more merit than myself in bringing his better knowledge to bear upon the matter, and his information, that "*SABLES* (*flame-coloured*) were identical with *WEDDING GARMENTS*," is indeed an additional fact of great value. Mr. Burton has also my best thanks; and the matter of his "*private note*" is most curious. To Mr. Denham Smith's published letter I have privately replied, because I fear to swell your columns with what may be left to the judgment of your readers.

I have, however, opened the "*Penny Encyclopedia*" to some little purpose—I do not say much; but the word *SABELLA* refers us to the article *Tubicolide*; and this describes the genus *Sabella* as having "branchial plumes of admirable delicacy and brilliancy;" the *Sabella protula* having its branches of a rich orange, which, I think, may not inaptly be assimilated with *flame-colour*.

I am, sir, yours, &amp;c.

GEORGE WIGHTWICK.

## OBITUARY.

BARON, Deanne, at Paris, an aged poet of considerable merit, but very little known.

BREX, Madame, at Berlin, mother of the celebrated Meyerbeer; she had attained a great age.

FISCHER, Dr., at St. Petersburg, an eminent botanist, and founder and director of the Botanical Garden in that capital.

JUDSON, Mrs. Emily, widow of the late Adoniram Judson, missionary to Burmah, and popularly known in the literary world as "*Penny Forster*," at her residence in Hamilton, Madison county, New York, after a lingering illness, aged about 40 years.

KOWNIECKI, Hippolyte, in the province of Posen, aged 93, formerly secretary to Prince Joseph Poniatowski. He was a most voluminous writer, and gave to the world a vast mass of Polish provincial chronicles hitherto unknown. He is said to have left behind him important MSS.

SEVERE, Jules, at Paris, a few days ago, director of the Théâtre Lyrique. Musical art, in France, is indebted to him and his brother for their exertions in establishing a second theatre for French opera in Paris, without the aid of a subvention.

SONTAG, Madame, in the city of Mexico, on the 18th June. She was first taken sick on the 11th, on which evening she was announced to appear in "*Lucrezia Borgia*." She was somewhat better on the 16th, but a relapse occurred, and she died on the 18th.

VILLOREAL, Don Perez de, at Madrid, one of the most eminent historical painters of Spain, and member of the Royal Academy of Fine Arts of San Fernando.

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Patent.—Newly-invented and Patented Application of Chemically-prepared White India-rubber in the Construction of Artificial Teeth, Gums, and Palates.—MR. EPHRAIM MOSELEY, Surgeon-Dentist, 61, GROVENOR-GATE, LONDON, has the honour to inform the Inventor and Patentee.—A new, original, and invaluable invention, consisting in the adaptation, with the most absolute perfection and success, of CHEMICALLY-PREPARED WHITE INDIA-RUBBER, as a substitute for the ordinary gold or bone frame. The extraordinary results of this application may be briefly noted in a few of their most prominent features, as the following:—All sharp edges are avoided; no springs, wire, or fastenings are required; a greatly increased freedom of action is supplied; a natural elasticity by which wholly unobtainable, and a fit perfected with the most unerring accuracy, is secured; while, from the softness and flexibility of the agent employed, the greatest support is given to the adjoining teeth when loose, or rendered tender by the absorption of the gums.

To be obtained only at 61, Lower Grosvenor-street, London; 22, Gay-street, Bath; 10, Eldon-square, Newcastle-on-Tyne.

## DUNN'S TAILOR'S LABOUR AGENCY.

Invites public attention to the principles on which it is conducted, and by which it offers annual advantages, both to the producer and the consumer, combining high wages to the one with low charges to the other. Conducted by the Agent at small cost, it secures the best labour, and pays the best price for it; while it appropriates a part of its trading profits to the moral and social elevation of its operatives, and has provided, at a cost of nearly One Thousand Pounds, Schools for the education of their children, Lecture-Hall, Library, Warm Bath, &c. See a more lengthened statement in the Times of any Wednesday, or send for a Prospectus. A useful Dress Coat, 28s.—Wages paid for making, 10s. 6d. A first-class Dress Coat, 2s. 16s.—Wages paid for making, 10s.—13 and 14, Newington-cumeyway, and 39 and 40, Bridge-house-place, opposite—No connection with any other house.

## SIR JAMES MURRAY'S FLUID

MAGNESIA, prepared under the immediate care of the Inventor, and established for upwards of thirty years by the Profession, for removing BILE ACIDITIES AND INDIGESTION, restoring APPETITE, preserving a moderate state of the bowels, and dissolving uric acid in GRAVEL and GOUT; also as an easy remedy for SEA-SICKNESS, and for the febrile affection incident to childhood, it is invaluable. On the value of Magnesia as a remedial agent it is unnecessary to enlarge; but the Fluid Preparation of Sir James Murray is now the most valued by the Profession, as it entirely avoids the possibility of those dangerous concretions usually resulting from the use of the article in powder.—Sold by the apothecaries, Mr. WILLIAM BAILEY, of Wolverhampton; and by all wholesale and retail Druggists, and Medicine Agents throughout the British Empire. In bottles, 1s. 2s. 6d., 3s. 6d., 5s. 6d., 11s., and 21s. each.—The Acidulated Syrup in bottles, 2s. 6d., 5s. 6d., 11s., and 21s. each.—The Fluid Preparation of Sir James Murray is now the most valued by the Profession, as it entirely avoids the possibility of those dangerous concretions usually resulting from the use of the article in powder.—Sold by the apothecaries, Mr. WILLIAM BAILEY, of Wolverhampton; and by all wholesale and retail Druggists, and Medicine Agents throughout the British Empire. 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**HATS AND LADIES' RIDING HATS,** in great variety, at HUTTON'S, 59, Regent-street. The lightest and most elastic Hats ever produced, perfectly ventilating, at 12s. 6d. and 14s.

**WANTED TO PURCHASE,** by Mrs. DAVIDSON, of 24 and 25, Russell-court, Hyde-gate, Covent-garden, LADIES' and CHILDREN'S LEFT-OFF WEARING APPAREL, in any quantity, for which a liberal return will be made in Cash or by Post-office Order.—Ladies waited on at their own residences.—(Established twenty years.)

**IMPORTANT TO INVALIDS.**—Painful affections instantly relieved, and maladies which have defied the ordinary medical treatment, speedily cured by Herbarious Purgatives, Gaseous Inhalations, Galvanism, and other scientific agencies, as the case may indicate, by Mr. THISTLETON, 29, Hart-street, Bloomsbury.

**TO THE CLERGY, PROFESSIONAL MEN, and OTHERS.**—The Oxford Mixed Dressing Trainers, price 21s. The Striated Cloth Cassock Vest, price 12s. Stock for choice or to measure.—S. BATTAM, Coat and Trainers Maker, 160, Tottenham-court-road, four doors south of Shoolbred and Co.'s. Patterns of the materials, and directions for measuring, sent free per post.

**AMERICAN CLOCK WAREHOUSE,** embracing every variety of these superior Timepieces, imported directly from our old country factory at Waltham, and warranted to keep correct time. They are sold one-third less than the usual price. Day Clocks from 10s. to 18s.; Eight-day, 3s. to 25s.; also every variety of American goods, by LEFAVOUR and Co. (formerly Rogers and Co.) 546, New-street.

**BONNETS at BABB'S.**—Ladies will find the largest stock of fashionable and useful Millinery, Mourning, Straw, and Fancy Bonnets and Hats, in the Kingdom. Mrs. B. continues to combine fashion and economy, and to pay special attention to family, country, and foreign orders.

**INDIA RUBBER COMBS.**—W. GAY and SON, 113, High Holborn, near King-street, are now enabled to supply CHARLES GOODYEAR'S PATENT INDIA RUBBER COMBS. The above can prove their genuineness by the Trade Mark, which it surpasses in elegance whilst the price is only that of buffalo horn, and is indestructible. Dressing or back combs forwarded by post, prepaid 2s. 2d.

**NAPLES SOAP.—TO CONNOISSEURS OF SHAVING.**—A very fine sample of OLD NAPLES SOAP, in Collapsible Tube, price 1s. or 7s. per pound, in round or half-pound jars, jars included.—at CHURCHER'S Toilet Cream Warehouse, 22, King-street, Regent-street; and R. HOVENDE'S Wholesale and Export Warehouse, Crown-street, Fishamble-square, London.

**BRECKNELL'S SKIN SOAP,** recommended as the best for producing a clear and healthy skin, being the OLD YELLOW SOAP, made expressly for the purpose of the best materials, and not scented. Sold only in Shilling Packets of either four round tablets or eight squares.—BRECKNELL, TURNER, and SONS, Wax and Tallow Chandlers, Soap and Oil Merchants, &c., to her Majesty, Bee-hive, 31, Haymarket, London. Observe each tablet and square is stamped, "Brecknell's Skin Soap."

**DO YOU WANT LUXURIOUS HAIR WHISKERS,** &c.—EMILY DEAN'S CRINILINE has been many years established as the only preparation that can be relied upon for the restoration of the hair in baldness from any cause, preventing the hair falling out, strengthening weak hair, and checking greyness, and for the production of whiskers, mustaches, eyebrows, &c. in three or four weeks, with certainty. It is an elegantly-scented compound, price 2s. and will be sent post free, on receipt of twenty-four penny postage-stamps, by Miss DEAN, 37 A, Manchester-street, Gray's Inn-road, London.—At home daily, from 11 till 7, Sundays excepted.—"I have used your Criniline, and have now a good pair of whiskers."—J. L. Higgs, Chesham.—"It has certainly improved my hair."—J. Thompson, Dunstable.—"It effected the greyness."—L. Ede, Bath. Sold by every Chemist in the World.

**ELEGANT TOILET REQUISITES.**—ROWLAND'S MASCARINE. The unprecedented success of this discovery in restoring, improving, and beautifying the human hair, is universally known and appreciated. Price 3s. 6d.; 7s.; family bottles (equal to four small), 10s. 6d.; and double that size, 21s.

**ROWLAND'S KALYDOR.**—An elegant and delicate remedy, of unfailing efficacy in eradicating all cutaneous eruptions, removing the skin soft, clear, and fair, and bestowing a healthy rosy hue on the complexion. Price 4s. 6d. and 8s. 6d. per bottle.

**ROWLAND'S ODOREX, or DEODORANT.**—A fragrant white powder, prepared from Oriental herbs, of inestimable value in preserving and beautifying the teeth, strengthening the gums, and in rendering the breath sweet and pure. Price 2s. 9d. per box.

**ALL Sufferers from this alarming Complaint** are invited to consult or write to Dr. LESLIE, as he guarantees them relief in every case. His remedy has been successful in curing the Faculty as the Faculty, and the best preparation of the kind extant, and far preferable to the Embroc Groats.

**THE BEST FOOD FOR CHILDREN, INVALIDS, and OTHERS.**—ROBINSON'S PATENT BARLEY, for making superior Barley Water in Fifteen Minutes, has not only obtained the Patronage of Her Majesty and the Royal Family, but has become of general use to every class of the community, and is acknowledged to stand unrivalled as an eminently pure, nutritious, and light food for Infants, Children, and Invalids; much approved for making a delicious Custard Pudding, and excellent for thickening Broths or Soups.

**ROBINSON'S PATENT GROATS** form another diet universally esteemed for making a superior Gruel in fifteen minutes, light for supper, and alternately with the Patent Barley an excellent food for Children and Invalids; being particularly recommended by the Faculty as the purest and best preparation of the kind extant, and far preferable to the Embroc Groats.

Prepared only by the Patentes, ROBINSON, BELLVILLE, and Co. Turners to the Queen, 64, Red Lion-street, Holborn, London.

**COLE'S ALGA-MARINA, or CONCENTRATED ESSENCE OF THE SEA-WEED,** is an invaluable external remedy for Rheumatism and Rheumatic Gout, also for Weakness, Contractions, Glandular Swellings, Paralysis, and all those diseases for which the Sea-side is recommended. Its beneficial effects cannot be too widely known amongst the suffering community.

"Having for six months suffered severely from Rheumatism, I was induced to try Cole's Alga Marina. After using it a few times all my pains left me, and its continued use entirely restored me to health."—William Piper, Publisher, 25, Paternoster-row, London.—"Lady Elizabeth Tufton is able to testify to the great benefit which Cole's Alga Marina has been to William Slowman; he had lost the use of his limbs, and by its use is completely recovered."—J. Great Cumberland-street.—"I certify to the great benefit my little boy has derived from Cole's Alga Marina; he had long suffered from great weakness of the lower limbs accompanied with curvature of the bones, and is entirely cured by the use of this excellent remedy."—E. St. John, Claremont Place, Pentonville.

Sold in bottles, 2s. 9d., 4s. 6d., and 11s. each, by T. KEATINGE, 79, St. Paul's-churchyard, London, and by all respectable Medicine-vendors. Apply for the Pamphlet, which all sufferers should read.

**LONDON COTTAGE RESIDENCES** for SALE. The Purchase-money received by yearly instalments. D. HUGHES, 13, Gresham-street, London.

Money received at 5 per cent. Interest, payable half-yearly, in April and October.

**HOUSEHOLDERS' LIFE ASSURANCE COMPANY INVESTMENTS.**

Money intended for Investment only is received on deposit at Interest after the rate of 5 per cent. per annum, at the Office of the Company, between the hours of ten and four.

15 and 16, Adam-street, Adelphi.

**BANK OF DEPOSIT, NATIONAL ASSURANCE AND INVESTMENT ASSOCIATION, No. 3, Pall-Mall East, London.**

Established A.D. 1844.

Empowered by Special Act of Parliament.

The Warrants for the Half-Yearly Interest, at the rate of 5 per cent. per annum, on Deposits, Accounts, to the 30th June, will be ready for delivery on and after July 10th, and payable daily between the hours of Eleven and Three o'clock.

Parties residing at a distance, on application, have their Dividend Warrants forwarded for Signature. The Warrants will be paid on presentation at the Head Office in London, or the amount may be received at the various Branches, or through Country Bankers, without delay or expense.

PETER MORRISON, Managing Director.

First June 1854.

Prospectuses and Forms for opening Investment Accounts sent free on application.

**BANK OF DEPOSIT,**

3, Pall Mall East, and

7, St. Martin's-place, Trafalgar-square, London.

Established May, 1844.

Parties desirous of INVESTING MONEY are requested to examine the Plan of this Institution, by which a high rate of Interest may be obtained with perfect Security.

The Interest is payable in January and July, and for the convenience of parties residing at a distance, may be received at the Branch Offices, or paid through Country Bankers, without expense.

PETER MORRISON, Managing Director.

\* \* \* Prospectuses sent free on application.

**SOVEREIGN LIFE ASSURANCE COMPANY,** 49, St. James's-street, London: Established 1845.

DIRECTORS.

Chairman—Lieutenant-Col. Lord ALBERT LENNOX.

Deputy-Chairman—Sir JAMES CAIRNCHAPEL, Bart.

John Ashburner, Esq., M.D.

T. M. B. Batard, Esq.

J. P. Bathurst, Esq.

John Gardner, Esq.

This Office presents the following advantages:

The security of a large paid-up capital.

Very moderate rates for all ages, especially young lives.

No charges whatever, except the premium.

All policies indisputable.

By the recent bonus, four-fifths of the premium paid was in many instances returned to the policy-holders. Thus—On a policy for 1,000l. effected in June, premium amounting to 133s. 8s. 4d. had been paid while 123s. 7s. was the bonus added in 1853.

A weekly saving of 14d. (3d. 6s. 8d. yearly) will secure to a person 25 years of age the sum of 100l. on his attaining the age of 55, or at death, should it occur earlier.

Rates are calculated for all ages, climates, and circumstances connected with life assurance.

Prospectuses, forms, and every information can be obtained at the office, 49, St. James's-street, London.

HENRY D. DAVENPORT, Secretary.

**IMPERIAL LIFE ASSURANCE COMPANY.**

1, OLD BROAD-STREET, LONDON.

Established 1825.

SAMUEL HIBBERT, Esq., Chairman.

WILLIAM R. ROBINSON, Esq., Deputy-Chairman.

The SCALE OF PREMIUMS adopted by this Office will be found of a very moderate character, but at the same time quite adequate to the risk incurred.

FOUR-FIFTHS, or 80 per cent. of the Profits, are assigned to Policies every fifth year, and may be applied to increase the sum insured, to insure in the future, or to the reduction and ultimate extinction of the Policy.

ONE-THIRD of the Premium on Insurances of 500l. and upwards for the whole term of life, may remain as a debt upon the Policy, to be paid at convenience; or the Directors will lend sums of 50l. and upwards, on the security of Policies effected with this Company for the whole term of life, when they have acquired an adequate value.

SECURITY.—Those who effect Insurances with this Company are protected by its Subscribed Capital of 250,000l., of which nearly 140,000l. is invested from the risk incurred by members of Mutual Societies.

The satisfactory financial condition of the Company, exclusive of the Subscribed and Invested Capital, will be seen by the following Statement:—

On the 31st October, 1853, the sums assured, including Bonus added, amounted to ... £2,500,000

The Premium Fund to more than ... 800,000

And the Annual Income from the same source, to ... 100,000

Insurances without participation in Profits may be effected at reduced rates.

SAMUEL INGALL, Actuary.

**GLENFIELD PATENT STARCH**

USED IN HER MAJESTY'S LAUNDRY; AND

WOTHERSPOON'S MACHINE-MADE COMFITS AND LOZENGES.

Glasgow: R. WOTHERSPOON & Co., 46, Dundee-street.

London Depot: WOTHERSPOON, MACKAY, and Co., 66, Queen-street, Chancery-lane.

**MATRIMONIAL INSTITUTION,** Founded

1846. Offices, 12, John-street, Adelphi, and 18, Nassau-street, New York.

This Institution has been established many years (with great success), as a medium for the introduction of parties unknown to each other, who are desirous of forming Matrimonial Alliances, but who, from some cause or other, cannot find Partners in their own circle of acquaintance, suitable in position, &c. The strictest honour and secrecy is maintained in every case.—Prospectuses, Application, Forms, Rules, and every information, sent free to any name, initials, or address, on receipt of twelve postage-stamps.

By order of the Directors.

12, John-street, Adelphi, London.

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